

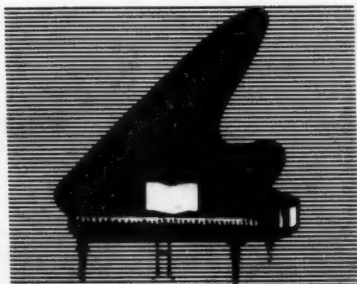
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The American RECORD GUIDE



AUGUST, 1954

VOLUME 20, No. 12

Edited by

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The American
**RECORD
GUIDE**



AUGUST — 1954

Volume XX, No. 12

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Hi-fi and Reverberation

Editorial Notes

EVER SINCE LP came into existence six years ago, experiments for the betterment of the technique have been carried on. In the beginning, we had LPs dubbed from 78-rpm discs which were good enough for their time, but not good enough for many listeners after direct tape recording began producing better products. Many of these early records are being refurbished these days, made into two-for-one products, so to speak, because what was one recording in the beginning is now one of two since it has been mated to another release—either another earlier one or a more modern one. The latter juxtaposition is unfortunately less favored by most listeners, which is understandable.

With the engineering advancements of recent years, it is not surprising to find that these re-issues of older releases often have better quality than the originals had. But finer lines in a record can make for loss of quality toward the last of the ever narrowing circles. It all depends on the alignment of the pickup, an old problem that is being rather silently shelved these days. London seems to be one company that has declined to re-make some of its best, earlier recordings into two-for-one products because that company's engineers believe, so we are told, that much of the famed *ffrr* reproductive values would be sacrificed in transferring a two-sided recording onto one side of a disc.

There are, however, many engineers who maintain that, "by checking the amplitude

of the music in the grooves and then varying the spacing accordingly," quality is retained. This system of recording known as *variable pitch* or *margin control* has permitted extended playing time, and one must admit that by and large it has proved effective. Yet, comparison with some of the newer finer lined recordings with some of those of the older wider spaced ones has failed to retard interest for the latter in some quarters—judging from correspondence on this subject with some readers—"because of qualitative characteristics preferred in the inner grooves of the older products." One suspects that such musical economies as the two-for-one pay off with the majority. But some of us have been reluctant to part with former releases even though they necessitate turning the record over in the middle of the performance, though in other cases we have willingly replaced older discs. While one extols musical economy, often one is perforce given to acknowledgment that economy is one thing, and quality is another, and—let's face it—that one is often doubtful that ever the twain really meet.

It is not surprising with the progress in engineering techniques that many refurbished re-releases have more realism owing to a better overall liveness. The latter is due in many cases to the use of what technicians call "the echo chamber," which actually is added reverberation—that valued characteristic of any good con-

cert hall or acoustically well-built studio. This, of course, has been imposed on the older recordings in varying degrees, as much for the good as for the bad since too much reverberation can prove either a blessing or a detriment. Back in the days before World War II, reverberation in recording was generally frowned upon, and most recording studios were heavily draped to do away with this enlivening factor. When a concert hall was used for recording in those days it was also heavily draped for the same reason. Some of the most fascinating tales in broadcasting and recording have to do with this subject.

Today's engineers could take a lesson from Dr. Leopold Stokowski on the efficacy of employing reverberation in proper doses in relation to the character of music being performed. Though this may seem an ambiguous business, it is of greater importance than most musicians or music listeners realize.* The musicologists or purists, who might be called the musical Beckmessers, have damned quite a few recordings of classical works as not being performed in the manner of the times, when actually what ails these performances is an over-dose of reverberation that has altered their character. Dr. Stokowski, who did not acquire his degree as an authority on reverberation, would do well to open a school for musically uninformed engineers and also some recording directors, though we suspect that many of the latter are often overruled in such matters by the former. After all, the recording director along with the artist or artists may approve a recording, in the beginning, only to have engineers, later, add that

degree of reverberation that they deem essential to greater realism.

Realism of late seems to have stolen a page of *crescendi* from music, and not always with the best sonic results. Having heard some excellently realistic recordings from playbacks at recording sessions, we have later been surprised at the transition of sound in the finished products, and so too—we feel certain—have been some recording directors and artists, though few of them will admit it.

Quite a number of readers have written us that re-issues of 78-rpm recordings are not properly indicated by some companies, which is true enough. RCA Victor has wisely adopted LCT before its number on LPs of original 78 recordings. Other companies issue such re-releases in regular numerical order which proves disconcerting to some record buyers who, upon acquiring such releases which follow in sequence a modern recording. Some buyers are resentful of this procedure and regard it as a misleading way of merchandising. Other companies, reorganized or in the process of re-issuing older recordings acquired from a defunct concern, re-release these older products in their regular monthly lists in a manner that misleads buyers into belief that these are completely new issues. Such subterfuge is hardly condonable. As one reader has remarked, "it would be helpful if all companies indicated on the label that the recording was a re-issue and would also give the date of the original recording. This would not necessarily deter interest in such recording because it can be assumed that those buyers who are interested in artistic qualities as well as recording qualities would be willing to lend an ear to evaluate the newer product."

—The Editor

*See Dr. Stokowski's articles in our January and February 1953 issues.

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THE SEVEN SYMPHONIES of Vaughan Williams

By James Lyons

VAUGHAN WILLIAMS: *The Symphonies* (Limited Edition)—No. 1 (*A Sea Symphony*), No. 2 (*A London Symphony*), No. 3 (*A Pastoral Symphony*), No. 4 in F Minor, No. 5 in D, No. 6 in E Minor and No. 7 (*Sinfonia Antartica*); Isobel Baillie (soprano), John Cameron (baritone) and the London Philharmonic Choir in No. 1, Margaret Ritchie (soprano) in No. 2, and John Gielgud (narrator) in No. 7, all with the London Philharmonic Orchestra conducted by Sir Adrian Boult. London LP set (eight discs, specially boxed, no album number assigned) \$55.00.

▲IN connection with the genesis of this important issue, which is worth a prefatory note, it occurs to me that the trouble with most of the impresarios in the record business is that they do not invest enough time in hanging around the retail counters. Eavesdropping on a clutch of customers is second only to brain-picking clerks as an aid in repertory planning, but few of the executives seem to know this. One of the exceptions is Remy Van Wyck Farkas of London, and it should be known that he initiated the Vaughan Williams "Limited Edition" at the express suggestion of the manager of a leading New York shop.

To dispel at once the only militation that lingers after a hearing of this remarkable omnibus production, it must be said that the price is rather more prohibitive than it should have been, even though it

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may be entirely fair in the light of the manufacturer's actual costs. True, the album is nicely got up, but the individual records are enclosed only in thin paper sleeves and they are simply stacked rather than bound in. Some purchasers might deem it wise, therefore, to await the separate availability of the several performances, which impends. Two of them, the ubiquitous *London* and the increasingly familiar *Pastoral*, already have been released, and there is no point in re-reviewing them here except to recall that they were received most favorably upon their original issue. (See Vol. 18, No. 10 and Vol. 19, No. 12, respectively.)

Getting down to musical cases, really I do not see how the remaining contents of this set could be received in any way short of the warmest welcome. All of the group were recorded under the exacting scrutiny of the composer himself, a fact which would reduce to folly anyone's presuming to cavil with their authenticity. If, say, Brahms and Beethoven had been in the studio to supervise the Toscanini "Limited Editions" of their symphonies, would any fool critic dare to say that the interpretations were less than definitive?

I suspect not, although critics are an imperious lot and you never can predict their reactions. But certainly this is the first time that a major symphonist has been charged with the on-the-field refereeing of his own *corpus*, and there inevitably attaches to this project an *imprimatur* that money could not buy.

Sonic Values

As to the reproductive quality, hats off to the Decca technical staff (that's English Decca, London's parent company and no kin to American Decca) for winning an all but total victory over the phonographically variable acoustics of Kingsway Hall. Leopold Stokowski, himself an audio genius, made a *Scheherazade* in that auditorium that requires some occasional dial-twiddling for balanced distribution of sound, and whoever can beat Stokoy at this game deserves some kind of medal. An explanation, I think, lies in the essentially homophonic texture of the Vaughan Williams symphonies. Neville Cardus, in the *Saturday Review*, has it that this very chromatic lackluster makes rough going for the engineers; he feels that they can capture music so lacking in coloristic contrasts, hence elusive, only with sovereign skill. I beg to disagree, with all due deference to London's technicians. Kingsway's habit with all orchestral sounds is "like the cloud, light, and the distance in a landscape in Gloucestershire," and I daresay that it was the perfect place to accomplish these recordings.

Of the seven symphonies, all but the *First*, the *Fifth* and the *Seventh* are relatively well known to American audiences. The fustian *Fourth* turns up infrequently on our concert programs, although Mitropoulos offered it as recently as last season and old phonophiles may remember the excellent shellac version. The *Sixth* has been exceedingly successful on this side, and deservedly so for the unearthly beauty of its *Epilogue*. The superb Stokowski disc, a Columbia LP dating from the forties, now is superseded automatically.

Attention centers on *A Sea Symphony*, the earliest of the series, composed in 1912. Until I heard the recording at hand

I had not known this saltily robust work, and I must say that the experience was worth waiting for. I am indignant, now, that our more enterprising conductors have so long overlooked it, but the reason for this neglect is quite easy to isolate. It is just that the score demands impossible things of the singers: "Every square inch of lung, every foot-pound of diaphragm pressure, will scarcely suffice," as the late Hubert Foss once wrote. For all practical purposes the collaboration of the London Philharmonic Choir *does* suffice. Walt Whitman's stirring words might have been set forth with a more declamatory conviction, but it was perhaps unavoidable that the British chorus would lend an impersonal tone, a universality if you will, to a text so characteristically American that it is nothing if not alien to the restrained poetic style of our historic homeland. Alec Robertson, in *The Gramophone*, identifies the chorus master for this recording as Frederic Jackson. His splendid success entitled him to more than the anonymity that he suffers in London's performance credits. The soloists are quite first class, Cameron being, indeed, a bit too carried away for the common good. Baillie's participation is pure enchantment.

A Lovely "Fifth"

For these ears the supreme delight among these eight records (*No. 1* takes three sides, with the *Overture* and incidental music for *The Wasps* on the odd surface) is the utterly magnificent *Fifth*. It stands between the *F Minor* and the *E Minor* like a shy saint between an angel of destruction and a herald of annunciation, if I may be permitted an indulgence. Cardus finds it "benedictory and consoling," which strikes me as inadequate even as understatement. Programmatically the music derives from *The Pilgrim's Progress*, albeit the composer has seen fit to strike out the quotation from it that stood above the *Romanza* (having developed the same dramatic ideas to their logical lyric end use in his opera to a text after Bunyan). Frank Howes, the succinct annotator, describes the "predominant emotion" of the *Fifth* as "ultimate and fundamental peace"—not without a

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tacit touch of hindsight, since the work came out during World War II. The same authority weighs the mind of the composer and concludes that it is "more prophetic than philosophical, working by the light of revelation rather than reasoning." I am not sure that this kind of remark isn't like calling Dvorak a peasant, but I commend the listener to the music neither because of nor despite the high-flown words about it; it seems to me an eloquent summing-up of a deep human experience.

As much cannot be said for the most recent symphony, the *Antartica*, so called because it grew out of a score contrived for the film *Scott of the Antarctic*. By direct comparison with its predecessors it is a disappointment, to put the best light on it. There are moments of diversion in its wind machine, its nautical bells, its spooky song of the sirens, its spoken superscriptions from Shelley, Coleridge, Donne and the explorer Scott of the title. But I couldn't help remembering, as I listened to it, Virgil Thomson's description of himself as a composer of music about his native Kansas City—even when he wrote it in Paris. Surely there is less verisimilitude in this *Antartica*, less of ice and penguins, than there is of the West Country of England. Without its afore-listed appurtenances that would be fine; as it turns out we have not so much a symphony as a self-conscious travelogue about an adventure that failed in real life, too. Or is it that the whilom glories of empire are of no consequence to our sensitivities?

A final word for the conductor, whose courtesy in aligning his instincts with the composer's does not detract from the measure of his own achievement. Every minute of the seven hours plus is germane to the whole, and any one hour of it, meantime, stands alone as if it never were meant to be otherwise. Altogether a distinguished enterprise, in which London may take more than its usual pride of leadership. And by way of postscript, many happy returns to Mr. Vaughan Williams, who will greet his 82nd birthday on October 12th as a visiting professor at

Cornell University. May we hope that Cayuga's waters will add new life to the richest symphonic wellspring of the Anglo-Saxon world?

STRAVINSKY'S Russian Wedding

STRAVINSKY: *Les Noces*; *Mass*; *Pater Noster*; *Ave Maria*. Soloists with the New York Concert Choir and the New York Concert Orchestra conducted by Margaret Hillis. Vox LP disc PL 8630, \$5.95.

▲LES NOCES dates from 1923, Ansermet having conducted the first performance by the Diaghilev Ballet Russe in June of that year. Taking as its subject the colorful Russian peasant wedding ceremony of pre-Soviet days, it is subtitled "Russian Choreographic Scenes with singing and music." The score calls for 4 pianos, 17 percussion instruments, chorus and a solo quartet. The present version, done in an English translation, was recorded after a most successful New York concert by the same participants. It is a most powerful and diverting score, excellently performed no this record by all concerned, with an able assist from the engineers.

The *Mass*, first performed in 1948, again by Ansermet, is a more important work of almost universal implication. Although in the Roman Catholic form, the music itself, scored for small choir (with boys voices) and ten wind players, seems more allied with the Lutheran outlook on life than the Catholic by virtue of its spartan economy of means and coldly formal, almost ascetic simplicity.

Now that Stravinsky's own interpretation (Victor LM 17) is apparently no longer available, this new version has the field alone. The Vox disc, having the advantage of several years of recording advances, is better recorded; both performances are excellent—there is little to choose between them.

—A.W.P.



ABOVE: Rosa Ponselle (right) taken recently with her friend, Eileen Farrell. (Photo by Lloyd Garrison, Baltimore, Md.)



RIGHT: Azuma Kabuki musicians performing during Columbia recording session. (From left to right, instruments are the Flute, the Samisen (with electrical attachment) and the 17 Reed Pipe.

RECORD COLLECTORS

are talking about . . .

...OPEN HOUSE WITH ROSA PONSELLE—an LP recording of holiday festivities at the soprano's home near Baltimore, in which she is heard in a group of solos and in duets with her sister, Carmela. The proceeds from the sales of this disc (a limited autographed edition priced at \$10.00) are given to the Sustaining Fund of the Baltimore Symphony. To date, an estimated \$22,000 has been earned by the sale of the record and from fees received from countless friends and admirers who paid admission when the diva's house was opened to the public as a part of the Orchestra Benefit Fund. Anyone who wishes to obtain a copy of this record should write to Rosa Ponselle, "Villa Pace," Valley Road, Stevenson, Maryland. . . It is rumored that Miss Ponselle has agreed to make four LP recitals for RCA Victor, who is said to have recently set up its finest equipment in her music room which has been found ideal for recording. Two of her recitals will be of her favorite Italian songs, one of French Art Songs, and one of German Lieder.

...CARL ORFF, a modern German composer with a highly personalized estheticism, whose *Carmina Burana* (issued by Decca 7 months ago—see review page 150, January issue) and *Catulli Carmina* (issued by Vox last month—see page 379, July issue). These scenic cantatas are part of a triptych entitled *Trionfi*. The third will probably show up before long. *Carmina Burana* is a provocative and rousing score, belonging to no so-called school of composition, which has stimulated interest even among those who ordinarily avoid choral works. What recordings can do to stimulate interest among conductors was recently told by *Newsweek* (July 19th issue). Seems like a half dozen leading conductors will present this work next season in musical centers like Chicago, Ann Arbor, Los Angeles, Washington, Baltimore and Louisville.

...COLUMBIA'S enterprising ventures in recording music of the Orient—such as the *Gamelan Orchestra Music of the Dancers of Bali*, and the *Kubuki Music* by the Japanese Singers and Players of the Azuma Kabuki Troupe. Exotic is the term applied to this music, which is handsomely and most realistically recorded by Columbia's knowing engineers, but there's more to say than that—in both cases the music is exciting, often rhythmically intense, colorful and to our ears bafflingly subtle.

...RCA VICTOR'S promised releases of Toscanini's broadcast operatic performances of Verdi's *Aida*, *Falstaff* and *Un Ballo in Maschera*, and Beethoven's *Fidelio* which the noted Maestro recently polished up before sailing for Italy . . . RCA VICTOR'S latest Treasury re-release of recordings by the fondly remembered Fritz Kreisler, long overdue. . . SCALA'S re-release of early recordings, originally made for Pathé, by Tito Schipa which includes, among other things, his singing of Rudolfo's Narrative from *La Boheme*—a role that the tenor gave up in later years since he found the music too high for his voice.

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OPERA SPOTLIGHT

OPERA ARIAS by Nicolai Gedda:

Eugene Onegin—Lenski's Aria (Tchaikovsky); *Werther—Pourquoi me réveiller*. (Massenet); *Les Pêcheurs de Perles—Je crois entendre encore* (Bizet); *Manon—En ferment les yeux* (Massenet); *La Mulette de Portici—Du pauvre seul ami fidele* (Auber); *Roméo et Juliette—Ah! leve-toi, soleil!* (Gounod); *La Gioconda—Cielo e mar* (Ponchielli); *Rigoletto—Parmi veder le lagrime* (Verdi); *Martha—Ach, so fromm* (Flotow); *L'Elisir d'amore—Una furtiva lagrime*; *La Favorita—Spirto gentil* (Donizetti); *L'Arlesiana*; *E la solita storia* (Cilea); Nicolai Gedda with Philharmonia Orchestra conducted by Alceo Galliera. Angel LP 35096, \$5.95.

▲WAS ever a young tenor introduced by a handsomer package? Opera recitals like this cannot fail to show strength and weakness in a singer's artistry, and so it is with Gedda. The notes with the disc tell us that Gedda is a young Swedish tenor "who is being hailed abroad as a 'Schipa-in-the-making'." There is no doubt that he is an accomplished lyric artist with caressing *pianissimi* and a tonal sweetness. He does not force his voice but he has not yet learned to point it in a way to make it telling in climaxes. This is especially noticeable in his Italian offerings—*Gioconda* and *Rigoletto*, and also in *Eugene Onegin*, which he sings in the original Russian. He is gifted as a linguist and sings with equal assurance in German (*Martha*), French and Italian. What Gedda lacks is an ability to act with his naturally beautiful voice—his Des Grieux and Romeo are distinguished for beauty in sound and style but there is an artistic restraint—admirable in one so young—which leaves more to be desired. Just a bit more point and bite in this voice will give it the character needed. But Gedda is only 29, and he unquestionably will grow. Meantime, no one who likes lovely

singing, exquisitely modulated and intelligently phrased should miss this recital. With all his vocal promise for the future, Gedda today has much to give and he is to be admired for using his naturally lyrical voice with taste and refinement.

—P.H.R.

DONIZETTI: *L'Elisir d'amore* (Opera in 2 Acts); Margherita Carosio (Adina), Nicola Monti (Nemorino), Tito Gobbi (Belcore), Melchiorre Luise (Dulcamara), Loretta di Lelio (Giannetta), Orchestra and Chorus of the Opera House, Rome, Gabrille Santini (Conductor). HMV LPs 1067/68, \$6.95 each.

▲IN JANUARY of 1953 we had the Cetra performance of this work, which was delightful in more ways than one. It was more complete than the present one, where numerous cuts are made which—let's admit—do no real damage because the opera is too long and really profits by judicious excising. As fine as the Cetra reproduction is, the new HMV high fidelity technique is excellent, with the type of overall balance that effectively serves opera on records but some of the breaks at record ends are less judiciously chosen. If one had to choose between the two sets, one might be hard put, as both performances are truly enjoyable and the singers in each case know how to act with their voices. There is more suggested stage play in the Cetra, especially from the chorus, but to one interested primarily in the music and the singing this is sometimes less desirable.

Margherita Carosio is a seasoned artist and a fine stylist. There is more than one singing lesson in her expressive phrasing, the centering of her tones and the felicitous treatment of her florid passages. One has only to hear her opening scene with the chorus, where she tells the story of Tristan and Isolde, to realize her artistic accomplishments. Nicola Monti is an ingratifyingly youthful Nemorino who knows how to shade his voice. He sings here with more beauty of tone than he did in the *Barber of Seville*, and in many

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ways more persuasively than Valetti did, especially in *Una furtiva lagrima*. Vocally, Gobbi, as the swaggering sergeant, is better than Poli. Neither Luise nor Bruscantini have large enough voices for the part of the hawk of fake medicines, and the former is less effective in his opening address to the crowd than is his competitor, though he handles his big aria equally well. Loretta de Lelio is a more personable Giannetta than her Cetra counterpart; she makes the most of her small role. Santini handles the orchestral reins expertly, keeping things going in the right spirit and retaining at all times a fine balance. The chorus is properly lively. A harpsichord is used for the *secco* recitatives though a piano would have been in keeping with Donizetti's times.

—P.H.R.

WAGNER: *Lohengrin* (complete); Gottlieb Frick (King Henry), Rudolf Schock (Lohengrin), Maud Cunitz (Elsa), Josef Metternich (Telramund), Margarete Klose (Ortrud), Horst Guenter (Herald), others, Symphony Orchestra and Chorus of the Nordwestdeutschen Rundfunks, Hamburg and Male Chorus of the Nordwestdeutschen Rundfunks, Cologne, conducted by Wilhelm Schuechter. HMV LP set RLS-607, \$27.80.

▲OF the four complete performances of *Lohengrin*, this has the best reproduction. It is an example of HMV's excellent studio technique and has the kind of realism and fidelity that is probably most satisfactory to opera on records. As with all opera casts, one wishes that the best of each could have been assembled to achieve the all-around best, but as opera casts go these days this one has much to offer. This set is the original English pressing, sponsored now in this country by HMV's representative and available through all American dealers. That HMV has been able to get the opera onto four discs, without sacrifice of tonal quality or realism like Deutsche Grammophon did (Decca set DX-131), instead of on five discs as in the case of the Urania and London releases, is in its sponsor's August, 1954

favor even though the imported discs cost a dollar more.

In listening to this performance, one is mindful that it should have been made available earlier. It was released in England last December. Had it been, one might have acquired it immediately and thereafter passed up other releases which failed to measure up to its overall merits. Though one has acquired the Decca set for the fine singing of Lorenz Fehenberger's Lohengrin and the noble artistry of Ferdinand Franz's Telramund, or the London set for the beautiful singing of Eleanor Steber's Elsa and the persuasive artistry of Wolfgang Windgassen's Lohengrin, one should at least hear the present set. While I admire Fehenberger's expressive Lohengrin with its exquisite pianissimi, reminiscent of Tauber, I must admit that Rudolf Schock is a most impressive Lohengrin for some lovely singing, delicate yet manly, and for his more heroic singing which, while not his best work, remains in keeping with the Grail's knight-errant.

Maude Cunitz is a sweet voiced Elsa but she is never transfigured like Steber. While Annelies Kupper (Decca set) was not as inspired as Steber, she did not have the wobble which besets Cunitz's singing on occasion. Josef Metternich is a knowing artist—his Telramund is convincing, but his voice has little of the noble beauty of Franz. Margarete Klose is most impressive as Ortrud, even more impressive than she was in the Urania set. Her sinister and diabolic thrusts illumine the text in places in a manner which makes the listener realize her striking gifts for acting with her fine voice. Actually, the role lies a bit high for her, and some of her top tones are not perfected centered, but what she does with the text in the opening of the second act and at the close of the opera is memorable. Gottlieb Frick has vocal dignity though he is not always certain of his high tones, and Guenter's Herald is well sung.

Schuechter's orchestral direction is praiseworthy for its unity and assurance, but I miss some of the more personal lyricism of Eugen Jochum. But Schuech-

ter's orchestra is better served in this recording than Jochum's where the *fortissimi* were unduly monitored. This is HMV's second contribution to the list of LP, Wagnerian operas and a mighty impressive one for its splendid high fidelity production. —P.H.R.

OPERATIC RECITAL by Gianni

Poggi: Luisa Miller—*Quando le sere al placido; Il Trovatore—Ah! si ben mio and Di quella pira* (Verdi); *Manon Lescaut—Donna non vidi mai; Gianni Schicci—Firenze e come un albiero fiorito* (Puccini); *Andrea Chenier—Come un bel dì di maggio; Fedora—Amor ti vieta* (Giordano); Gianni Poggi with Orchestra of the Accademia di Santa Cecilia conducted by Alberto Erede. London 10" LP LD-9106, \$2.95.

ITALIAN SONGS—Vol. I: *Maria, Mari!; Dicitencello vuje; Torna a Surriento; O sole mio; Voce e notte; Marechiaro.* London 10" LP LD-9111, \$2.95.

ITALIAN SONGS, Vol. II: *Non t'odio no!; Addio, sogni de gloria; Non ti scordar di me; Mattinata Siciliana; Doman turnarra; Capelli bianchi; Malia di Napoli; Ricordi di quei di musica.* London 10" LP LD-9112, \$2.95. Gianni Poggi with orchestra conducted by Ernesto Nicello.

▲HERE is another Italian tenor who will make a bid for fame in this country during 1955. The best account that Poggi gave of himself, prior to these records, was in Urania's set of Boito's *Mefistofele* where he revealed himself as a lyric tenor of appreciable qualities. In the lyric arias in his operatic recital, he is more appreciable than in the dramatic ones. His is a healthy, masculine type of tenor voice which is more expressive in the middle range than the high. But his upper tones have a ring to them which many will like. His diction is excellent and in all these arias he is absolutely sure of himself, though he often sacrifices quality of voice for volume of sound, and he often lacks essential refinement.

In his Italian songs, the tenor indulges in all sorts of mannerisms which are dear to the hearts of his people—slurs, mordents and stealing of time values. Un-

doubtedly, he sings these songs from the heart and who am I to gainsay that he will not please others more than he pleased me. At that, I found him more persuasive than other modern singers who have given us recordings of many of the same songs.

Excellent recording in all three discs, and first-rate orchestral accompaniments especially in the operatic recital. London engineering at its best. —P.H.R.

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AZUMA KABUKI MUSICIANS. Columbia LP ML-4925, \$5.95.

▲HALF of the program notes on this album are in Japanese, which is charming but rather unfortunate for the avidly curious. And no one will listen to this remarkable recording without becoming avidly curious. Thanks to the shrewdness of Sol Hurok, many thousands of Americans saw and heard the Azuma Kabuki troupe in person this past season. But many other thousands will have to content themselves with the auditory experience, which is no more than half of what the Kabukis offer. Their dances are fascinating, their costumes and sets striking. Myself, I cannot dissociate these from the music and it will be interesting to try out the disc on guests who have no visual frame of reference. The instruments are kin to our several families, but at least twice removed. The *samisen*, a sort of three-string guitar, undoubtedly is known to the average GI for reasons that he may disclose if he chooses, but the *kozutsumi* and *ozutsumi*, respectively the small and large drums, and the *okaidao*, which is a very large one, make noises unlike anything you ever heard in Carnegie Hall, and the assorted bells that clang and tinkle over the melody-bearing flute, called a *shinobue*, make for a visceral reaction that might well give pause to Western composers. It has, in fact, to such as Lou Harrison. But that is another story. Columbia engineers have done nobly by these distinguished visitors, just as they did by the junketers from Bali three years ago. That earlier disc (ML-4618) makes for perfect collateral listening. —J.L.

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Record Notes and Reviews

THERE IS IN SOULS a sympathy with sounds, and as the mind is pitched the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies.

—William Couper

Orchestra

BEETHOVEN: Symphony No. 1 in C, Op. 20; Symphony No. 8 in F, Op. 93; Decca LP DL-9626, \$5.85. **MOZART:** Symphony No. 35 in D, K. 385 (Haffner); **HAYDN:** Symphony No. 44 in E minor (Mourning). Decca LP DL-9614, \$5.85. Ferenc Fricsay conducting the Berlin Philharmonic and the RIAS Symphony Orchestras.

▲WHAT impressed this listener, who with score in hand listened attentively to three of these works (the score of the Haydn is not available) was the equitable observance of the conductor's dynamics by the engineers. Here we have lovely *pianissimi*, and sufficiently loud *forti* to do justice to the music, and Fricsay is a man who heeds dynamic markings. There is plenty of realism without focusing attention on high fidelity—the type of reproduction which is consistently pleasing to the ear. Deutsche Grammophon's engineering staff has always revealed its sympathetic attachment to musical values.

Ferenc Fricsay remains one of the foremost post-war conductors to come to records. His appearances with the Boston and San Francisco Symphony August, 1954

Orchestras this past season were reasons for rejoicing by many listeners. His work for the phonograph to date has proved him a knowing and sensitive musician—one to watch and one to applaud. His two Beethoven symphonies are stylistically adept, with healthy vigor and appreciable rhythmic nuance. His performance of the *First* does not have to take second place to anyone's but Toscanini's, whose greater tension may or may not appeal. In the *Eighth*, Beecham shows greater imagination, but Fricsay is very close to him in his delightful playing of the Scherzando and the Minuet. He is more faithful to Beethoven's markings in the opening movement than most conductors, but he does not bring out the tune at the opening of the Recapitulation (bars 190 to 196 in the score) like Beecham, which may be regarded by some as a small point though one which proves illuminating in the Beecham performance.

Of the many "Haffner's," this new one may be nudged by those of Toscanini, van Beinum and von Karajan, but not too seriously, for Fricsay has a feeling for dance-like rhythms which are both live and delicately buoyant and in keeping with the rhythmic character of 18th-century music, particularly of Haydn and Mozart. Fricsay's performance of the Haydn (the fourth to date) is especial-

ly appealing for its rhythmic lightness and grace, and its *Adagio* (from which the work derives its subtitle) is touchingly performed with a poetical lyricism that is remembered. Both Scherchen and Woelke have given us praiseworthy renditions of this work, but Fricsay substantiates a grace in the music which the others do not in comparable manner achieve. The listener, who through economy is influenced by couplings, will not go wrong in buying either of the other versions, especially if those couplings prove a preferred attraction. —P.H.R.

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BEETHOVEN: *Symphony No. 3 in E Flat, Op. 55 (Eroica)*; the Stadium Concerts Symphony Orchestra of New York conducted by Leonard Bernstein. Decca LP DL-9697, \$5.85.

▲**GENIUS** of many facets that he is, Bernstein is not yet up to the *Eroica*. Superficially the performance he elicits is first rate; all of the notes are there and one is often excited. But there is no real interpretative penetration. The big picture is obfuscated so that details can be pointed up. And the orchestra does not play as well as it might have, either. Withal not the *Eroica* for a man who loves Beethoven, but quite the one for a man who admires Bernstein's way with the standard repertory. Myself I wish the young man were not so bored with the classical symphonies. It shows. The Decca sound is fine, but the surfaces on my copy are somewhat too noisy for comfortable listening. —J.L.

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BEETHOVEN: *Jena Symphony*; **MENDELSSOHN:** *Ruy Blas Overture, Op. 95* and *The Destruction of Doftanas*; the Symphony Orchestras of Radio Leipzig and Radio Berlin conducted by Rolf Kleinert and Walter Scharner. Urania LP URLP-7114, \$5.95.

▲**ALL** the musicological controversy over the *Jena* strikes me as much ado over nothing. It is a pleasant, ineffectual score of no emotional height or depth and no structural distinctions. Beside it the

Ruy Blas Overture seems a towering masterpiece. As to the *Doftanas* thing I have to say that I had never heard of it and that neither the two-volume set of Mendelssohn's letters nor the standard Stratton biography mentions it anywhere. Since the Urania program annotator avoids it altogether, I therefore question that it should exist. Obviously it does, but I see no need for having importuned us with it. Of all the innocuous manifestations of a terrifying title, this one takes some kind of prize. Withal an undistinguished disc, but nowhere painful. Just dull, despite neat performances and good orchestral sound. —J.L.

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BRAHMS: *Symphony No. 1 in C Minor, Op. 68*; the Los Angeles Philharmonic Orchestra conducted by Alfred Wallenstein. Decca LP DL-9603, \$5.85.

▲**STRAIGHT** but not very studied Brahms. The opening of the last movement is commendably free of the Warner Brothers treatment that seems to be irresistible to most conductors, but the dearth of drama unfortunately is concomitant with a total lack of surface tension, so that the performance overall does not quite come off. One could not say that Wallenstein was careless; to the contrary, he was too careful if anything. The effect is not unlike that of a polite Friday afternoon concert. When it's over, it's over, and nothing much seems to have happened. Decca sound is improving, but I wish somebody would strain the pebbles out of their vinylite. —J.L.

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BRITTEN: *A Simple Symphony for String Orchestra, Op. 4*; **IRELAND:** *Concertino Pastorale for String Orchestra*. The MGM String Orchestra conducted by Izler Solomon. MGM LP disc E3074, \$4.85.

▲**IN SOME** circles it may be considered too, too amusing for Britten to have taken a clutch of derivative tunes noted down in the beamish glow of youth and make a mildly flavorful suite from same. Personally, I view this playful activity with a somewhat jaundiced eye while

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pondering the unrequited qualities of a stern self-discipline which might well have consigned the soggy mementoes of boyhood to the dust-bin. If the inspiration of Ireland's muse is not built upon a foundation of broad scope, at least the skein of musical thought here woven is honestly crafted within the framework of the composer's conception. Our English cousins have almost cornered the market on robust, well-knit string pieces flavored with a taste of continental melancholy (the Norman influence, no doubt). This is not the least nor again the greatest of this ilk. Solomon's supervision is exemplary. The recording is clear and bright but a bit dry and confined. —A.W.P.

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BRUCKNER: *Symphony No. 4 in E Flat (Romantic)*; **MAHLER:** *Kindertotenlieder*; Herman Schey (baritone, in the latter) and the Hague Philharmonic Orchestra conducted by Willem Van Otterloo. Epic LP album SC-6001, \$11.90.

▲THREE competitive versions of the Bruckner *Fourth* are available, but none of them holds a candle to this one sonically and only Klemperer is more winning interpretatively. The Romantic is a wonderful work, full of meandering and organ-like, not to say Rossini-like, build-ups and let-downs, and all about a badly organized but sincerely devout musician's aspirations toward God as far as I can make out. Anyway, it is grand and uplifting for all of its starts and stops and awkward yawps and I love it, and Van Otterloo's performance is enough to make anyone stand up and cheer. The sound is Epic's best, I suppose because this is the kind of work that adapts itself best to the Grand Canyon sort of acoustics nearest to Epic's fond ideal. The *Kindertotenlieder* is always a benediction, and it is especially a solace to know that there is a man who can make it go as touchingly, of course not in the same way, as Ferrier did, nor as Rehkemper once did. Altogether a splendid pair of discs. —J.L.

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CASELLA: *Italia, Op. 11*; Symphony Orchestra of Radio Berlin conducted August, 1954

by Rolf Kleinert; *Serenade for Small Orchestra*; Symphony Orchestra of Radio Leipzig conducted by Herbert Kegel. Urania LP 7118, \$5.95.

▲URANIA gives us one of the high-fi features of the month; the orchestral effects in Casella's rhapsody *Italia* and his *Serenade* are convincingly realistic. And Casella was a man who knew his way around an orchestra, with a technique as brilliant and opulent as Respighi's. *Italia* is an orchestral rhapsody, based on Sicilian and Neapolitan folk songs of intense fervor, lamentation and frenetic gaiety. Here is a more intense and turbulent score than Tchiakovsky's familiar *Capriccio Italien*, equally effective in its own right. Casella (1883-1947) was a man of many styles; thus in his *Italia*, written in 1909, the style can be described as neo-Romantic, while in his *Serenade* written in 1927 the style is neo-classical. Casella was famous for his wit, which is found in the latter score. These performances are competently performed though neither conductor quite catches the Latin wit succinctly, especially that implied in the final turbulent section of *Italia*, with its use of the familiar Denza song, *Funiculi-Funicula*, as its main theme. Though I think Richard Strauss was more successful in his treatment of this song in his *Aus Italien*, it must be admitted Casella churns up quite an orchestral *mélange*. —P.H.R.

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DEBUSSY: *Jeux—Poeme dansé*; *Six Epigraphes antiques* (arr. Ansermet); l'Orchestre de la Suisse Romande conducted by Ernest Ansermet. London LP LL-992, \$5.95.

▲SUPERLATIVES do not suffice to describe Ansermet's conception of the last, and to my way of thinking the greatest, of Debussy's orchestral works. The musically literate are commended to the score, published in miniature format by Elkan-Vogel, if they care to question what their ears will hear in this performance. The subtly cumulative power of the music mounts inexorably as Ansermet lets out its secret, little by little, until at last it

has said all that the composer had to say, which was surely more than he said in any of the several earlier, more popular pieces including even *La Mer*. In terms of orchestration alone, *Jeux* stands a head above anything else in the Debussy repertory, and why it is not more often heard I have never understood. De Sabata was due our gratitude for his pioneering performance on a now dated Victor disc. Ansermet's identification with the music is closer to the ideal compatibility; he knows what it is about and doesn't try to push it. And London has given us, as usual, stunning sound. The little *Epigraphes* are pretty enough trifles and nice to hear once in a while; perhaps they grow on one as the program annotator suggests but I cannot confirm this on recently renewed acquaintance. —J.L.

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DVORAK: *Symphony No. 4 in G, Op. 88*; The Cincinnati Symphony Orchestra conducted by Thor Johnson. Remington LP disc R199-168, \$2.99.

▲IF YOU, like me, maintain a certain sentimental fondness for this symphony and have quite definite ideas on how it should be played—perhaps based on a long-remembered reading such as that of Talich—I suggest you investigate the slow movements of the leading versions (Kubelik on HMV and Szell on London) as an excellent basis of comparison. A full understanding of this section is critical to the success of the piece as a whole. I don't believe Johnson has all the answers, as he is often over-deliberate and in several spots fails to bring out the full dramatic impact of the score. If some of the Cincinnati first-desk men do not have the solo virtuosity of their opposite numbers, or if Johnson at times shows his inexperience (this is not an easy score, by any means), remember that the competing versions cost twice as much as this record (and should, I suppose, therefore be twice as good, which they are not). Engineering here is satisfactory. —A.W.P.

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FRANCAIX: *The Emperor's New Clothes* (Ballet Suite); Saxon State Orchestra

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conducted by Kurt Striegler. **NICODE:** *Carnival Scenes Suite*; Symphony Orchestra of Radio Leipzig conducted by Hilmar Weber. Urania LP disc UURLP-7122, \$5.95.

▲THE presence of occasional high frequency distortion and insufficient bass tone minimize the good, solid sound to be heard elsewhere in this disc. The music is frothy and well-made in the case of Francaix; robust sounding and old-fashioned (expressively speaking) in the Nicodé. *The Emperor's New Clothes* was written to support Serge Lifar's choreography; the *Carnival Scenes* might also be useful in the theatre; neither score has much to express on its own. The performances seem to be acceptable.

—C.J.L.

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GLIERE: *The Bronze Horseman* (Ballet Suite); the Symphony Orchestra of Radio Berlin conducted by Adolf Fritz Guhl. Urania LP UURLP-7121, \$5.95.

▲PERHAPS this score goes well with the ballet after Pushkin for which it was contrived. On its own it does not impress at all; it goes on and on, seemingly without end. Gliere never was a greatly inspired composer, just a competent one. If this score were something less than half its length it might be a pleasure, but in *toto* it does not sustain interest. Impressive, but not very well balanced, orchestral sound. —J.L.

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LALO: *Le Roi d'Ys—Overture*; *Norwegian Rhapsody*; *Namouna—Ballet Suite No. 1*; *Lamoureux Concerts* Orchestra conducted by Jean Fournet. Epic LP LC-3049, \$5.95.

▲EPIC'S wide-range recording is in its favor here and Fournet's performance of the first suite from the ballet *Namouna* and the *Norwegian Rhapsody* are well contrived. His interpretation of the overture to *L'roi d'Ys* must take second place to Albert Wolff's version (London LD-9040) which is more sensitively detailed. But, as a sampling of Lalo who is generally represented in most record

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Ever since the history making Rimsky-Korsakoff and Liszt concerti releases, "Westminster" and "Concerto" have been linked like Damon and Pythias. The link will grow stronger with this important "Westminster Concerto Month"—8 releases, offering 15 masterpieces in this form!

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BEETHOVEN

WL 5302

- PIANO CONCERTO #2, B FLAT MAJOR
Paul Badura-Skoda, piano
Orchestra of the Vienna State Opera
conducted by Scherchen
- OVERTURES: CORIOLANUS,
CONSECRATION OF THE HOUSE
Orchestra of the Vienna State Opera
conducted by Scherchen

BARTOK

WL 5249

- PIANO CONCERTO #2
PIANO CONCERTO #3
Edith Farnadi, piano
Orchestra of the Vienna State Opera
conducted by Scherchen

BERLIOZ

WL 5288

- HAROLD IN ITALY, OP. 16
Frederick Riddle, viola
Philharmonic Symph. Orch. of London
conducted by Scherchen

J. S. BACH

WL 5318

- VIOLIN CONCERTO #1, A MINOR
VIOLIN CONCERTO #2, E MAJOR
Walter Barylli, violin
Orchestra of the Vienna State Opera
conducted by Scherchen

MOZART

WL 5307

- CLARINET CONCERTO, K.622
Leopold Wlach, clarinet
BASSOON CONCERTO, B FLAT, K.191
Karl Oehlberger, bassoon
Orchestra of the Vienna State Opera
conducted by Rodzinski

CHOPIN

WL 5308

- PIANO CONCERTO #1, E MINOR
PIANO CONCERTO #2, F MINOR
Paul Badura-Skoda, piano
Orchestra of the Vienna State Opera
conducted by Rodzinski

TCHAIKOVSKY

WL 5309

- PIANO CONCERTO #1, B FLAT MINOR
PIANO CONCERTO #2, G MAJOR
Edith Farnadi, piano
Orchestra of the Vienna State Opera
conducted by Scherchen

SCHUMANN

WL 5310

- PIANO CONCERTO, A MAJOR
CONCERTSTÜCK, G MAJOR
CONCERT ALLEGRO WITH INTRODUCTION
Joerg Demus, piano
Orchestra of the Vienna State Opera
conducted by Rodzinski

libraries by only his *Symphonie Espagnole*, this disc is worth consideration. Lalo in his *Namouna* was influenced by the Moroccan watercolors of Delacroix and his quasi-orientalism has its fascinations. The *Norwegian Rhapsody* grew out of a neglected fantasy, which Lalo wrote for the violinist Sarasate who made his *Symphonie Espagnole* so popular. Lalo knew how to weave folk tunes skillfully "into a symphonic texture," and this more elaborate opus relegated the earlier fantasy to a limbo, probably rightfully.

—P.H.R.

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MOZART: *Cassation in G, K. 63; Cassation in B flat, K. 99; The Vienna Symphony Orchestra* conducted by Paul Sacher. Epic LP disc LC 3043, \$5.95.

▲**MINOR** Mozart, but pleasant. Agreeably performed by capable and experienced hands, these pieces, which are in the nature of *divertimenti* or small suites for orchestra, have a certain modest entertainment value in addition to their historical importance in the development of the *Wunderkind*. These are a product of his fourteenth year. Recording is adequate, if not outstanding.

—A.W.P.

●
MOZART: *Sinfonia Concertante in E flat, K. 297b, Anh. 9; P. Pierlot (Oboe), J. Lancelot (Clarinet), G. Coursier (Horn), P. Hongne (Bassoon); Clarinet Concerto in A, K.622; J. Lancelot (Clarinet) with the Ensemble Orchestral de l'Oiseau-Lyre*, conducted by Louis de Froment (in both scores). Oiseau-Lyre LP disc OL 50006, \$5.95.

▲**THIS** *Sinfonia Concertante*, in my estimation, is one of Mozart's most felicitous efforts. It is such a perfect blend of virtuosos writing, high spirits and solid musicianship that it cannot help winning friends whenever it is heard, which isn't too often unfortunately.

The ideal performance has not as yet made its way to LP records. This one has such an obvious Gallic flavor with its fruity-vibrato, thin-voiced bassoon and mellophone-like horn that in spite of its good intentions it can be pulled out from serious contention.

400

Lancelot, on the other side of this Oiseau-Lyre record, provides us with an adequate rendition of the solo part of the *Clarinet Concerto*. There's nothing particularly wrong with his performance, nor has it any special merit to elicit praise. The accompanying orchestra is rather soggy, however, which tends to color the negative quality of the soloist in the direction of the debit side of the ledger.—A.W.P.

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MOZART: *Symphony No. 40 in G minor, K. 550; Symphony No. 35 in D, K. 385 (Haffner); London Mozart Players* conducted by Harry Blech. Bluebird LP 1069, \$2.98.

▲**EXCELLENT** reproduction and forthright musical performances that deserve praise. The ensemble is not a large one but its tonal qualities are agreeable though some of the string playing lacks weight. Blech's account of the "Haffner" is more pleasing than his performance of the great *G minor*, but even so the recent Fricsay version, among others, of the former is to be preferred. Musical honesty is praiseworthy, but Mozart's music asks for more passion and dramatic tension than this conductor summons. Blech does not reveal in either work any personal emotional predilections which usually sets an illuminating performance above a competent one. But, at its price, this disc is a good buy.

—P.H.R.

●
MOZART: *Twelve Minuets, K. 599, 601 & 604; Serenade in G for Strings, K.525 (Eine kleine Nachtmusik); The Hewitt Orchestra*, conducted by Maurice Hewitt. Haydn Society LP HSL-101, \$5.95.

▲**THIS** is the fourteenth LP version of *Eine kleine* to reach the shelves. Unfortunately, the greatest contemporary interpreter—in my estimation—of this apparently unassuming but extremely demanding score, the venerable Bruno Walter, is not represented in the LP catalogue by this piece, though his 78-rpm. was excellent. M. Hewitt fails to measure up on several counts. He is very taut and business-like in his tempi, but the effi-

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ciency of his leadership is not matched by the playing, which is often harsh, wiry in tone, and a degree too aggressive.

The *Minuets*, individually, are often charming and extremely listenable. When absorbed wholesale, in one dose, the monotony of three quarter time and the classic orchestration formula is somewhat overwhelming. A lighter hand at the helm and a more transparent balance of the instrumental forces might easily have lightened this judgment.

Just a word in favor of the excellent notes—they are scholarly, detailed, and still most readable. —A.W.P.

RAMEAU: *Six Concerts en Sextuor*; the Hewitt Chamber Orchestra conducted by Maurice Hewitt. Haydn Society LP HSL-99, \$5.95.

▲THE first five of these *Concerts* were transcribed from a group of clavecin trios written in 1741. The sixth was assembled from the magnificent solo harpsichord collection of a decade earlier. Five-sixths of this recording, then, is highly listenable without being memorable for more than a few moments at any time. The final *Concert*, however, is a wow. How could it be otherwise with pieces like *La Poule*, *L'Enharmonique* and *L'Egyptienne*? The transcription is by nobody knows who; it might have been Rameau himself because it is wholly faithful to the spirit of the original components. That doesn't stop the annotator, Henri Ghéon, from making so much fuss over their being "restored to their true proportions" that it sounds like an apology. Purists will be quick to take umbrage. Others will enjoy themselves. The playing is a trifle rough, as usual with the Hewitt ensemble. Nice NAB sound. —J.L.

SHOWPIECES FOR ORCHESTRA, VOL. II: *Marche Joyeuse, Habanera, Espana Rapsodie* (Chabrier); *The Moldau* and the *Overture, Polka, Furiant and Dance of the Comedians* from *The Bartered Bride* (Smetana); *Rakoczy March, Minuet of the Will-o-the-Wisps* and *Dance of the Sylphs* from *The Damnation of Faust* (Berlioz); the Los Angeles August, 1954

Philharmonic Orchestra conducted by Alfred Wallenstein. Decca LP DL-9728, \$5.85.

▲ANOTHER "pops" program from Los Angeles, well played throughout and not without sensitivity where it is vital, as in the Berlioz pieces especially. The sound is very good, but my copy had lots of surface crackle. —J.L.

SIBELIUS: *The Legends of Lemminkäinen, Op. 22*; the Symphony Orchestra of Radio Stockholm conducted by Sixten Ehrling. Capitol LP P-8226, \$5.70.

▲HANDSOME performances in the authentic tradition, not quite as virtuosic as the ones from Philadelphia but beautifully shaped just the same. It is interesting to compare the Swedish approach with the Danish (Jensen conducting) on London; the latter inclines to the dramatic where Ehrling contents himself with suppleness. Presumably a Finnish conductor would be the ideal in these most overtly nationalistic of the smaller Sibelius works. Capitol's sound is excellent, considering the source. —J.L.

STRAUSS, R.: Metamorphoses; STRAVINSKY: *Symphony of Psalms*; l'Orchestre National et Choeurs de la Radiodiffusion Française conducted by Jascha Horenstein. Angel LP 35101, \$5.95.

▲FOR several years now I have been looking forward to hearing the "study for 23 solo string instruments" that was the musical will and testament of Richard Strauss. Technically it is in effect a sort of free *fantasia* on themes both original and borrowed (from the slow movement of the *Eroica* and Marke's monologue in *Tristan*) in which, if we are to infer freely, the composer sought to memorialize the Thousand-Year Reich. The score was accomplished in precisely a month, between March 13 and April 12 of 1945, and inscribed "In Memoriam." We do not know that the music is intended as an epitaph for Germany, now; we only surmise it. But the theory makes sense on

the evidence, and I might say that the music makes sense, too—perhaps only because the collapse of Nazidom seems so eminently worth a requiem to insure its demise. Musically, to be sure, the *Metamorphoses* is quite a sound piece, but I doubt that anyone ever will be able to hear it without reference to its implicit message. The performance, one sensed, was dedicated. Not so much can be said of the Stravinsky, which is quite without the bite that it ought to have. The sound on both sides is good.

—J.L.

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STRAUSS: *Till Eulenspiegels Lustige Streiche; Waltzes from Der Rosenkavalier*; Philadelphia Orchestra conducted by Eugene Ormandy. Columbia 10" LP disc AL-46, \$2.85.

▲ HERE are solid, well routined efforts by the great Philadelphia ensemble which are supported by recording just below the recent high standards Columbia has achieved. Ormandy's readings cannot be quarreled with; however, all he seems to bring to *Till* is a certain surface tension and to the *Rosenkavalier* waltzes nothing more than brilliant sound and oversweet conception. For *Till*, the choice here is still with Reiner (RCA Victor); as for the waltzes, this version is as good as any other now available.

—C.J.L.

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TANEYEV: *Symphony No. 1 in C Minor, Op. 12*; **RIMSKY-KORSAKOV:** *Overture on Russian Themes, Op. 28*; the State Radio Orchestra of the U.S.S.R. conducted by A. Kovalev. A-440 LP AC-1208, \$5.95.

▲ IN 1905, when Rachmaninov got a minor award for some chamber work, it was Sergei Ivavovich Taneyev (sometimes spelled Taneiev) who got the coveted Glinka Prize. Today the music of this unusual figure (1856-1915) continues to be heard in his homeland with a certain frequency. The world without, for better or worse, has forgotten him. We are in Moscow's debt, therefore—if that be not a subversive remark in or out of context

these days—for enabling us to have this documentary evidence of an able composer's claim to posterity's attentions. The *Op. 12* is his fourth symphony, actually, two others having been discarded and a third published posthumously. It is constructed along academic lines, and sturdily so, with plenty of lovely tunes to keep its fires going. I, for one, like it very much, although it is a question how well it will wear. The Rimsky piece, one of his most compelling, is likewise a micro-groove *premiere*. The tapes have been processed quite efficiently, but it goes without saying that the *fi* is not very *hi*.

—J.L.

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TAYLOR: *Through the Looking Glass, Op. 12*; Howard Hanson conducting the Eastman-Rochester Symphony Orchestra. Mercury LP MG-40008, \$5.95.

▲ SINCE its first appearance in 1919, this suite has been widely played in Europe and in this country. Its program is derived from Lewis Carroll's classics—*Alice's Adventures in Wonderland* and *Through the Looking Glass*. It is in four movements, *Dedication* and *The Garden of Live Flowers*, *Jabberwocky*, *Looking-Glass Insects*, and *The White Knight*. The music moves from poetic sentiment in the opening section through the amusing struggle of the *Jabberwocky* with its parodies on Wagner, the glimmering of the insects, to the delightfully droll and sentimental picture of the *White Knight*. Considering the popularity this work has enjoyed through the years, it is not understandable why record companies have neglected it. Some readers may own the January 1939 release by Columbia on 78 rpm, which may not have had a wide distribution owing to the high price of the set—\$8.00. Well, LP lops off 25 per cent and provides handsomer reproduction, however with a quite different balance since we are brought closer to the orchestra. It is a brilliantly realistic recording achievement, as all Mercury's of late have been. Dr. Hanson performs the suite with evident affection.

—P.H.R.

TCHAIKOVSKY: *Symphony No. 2 in C minor, Op. 17; Waltz of the Flowers from Nutcracker Suite, Op. 71a*; Sir Thomas Beecham conducting the Royal Philharmonic Orchestra. Columbia LP ML-4872, \$5.95.

TCHAIKOVSKY: *Symphony No. 2, Op. 17*; Bolshoi Symphony Orchestra; N. Rachlin (conductor); **LIADOV:** *Eight Russian Folk Songs, Op. 58*; Youth Symphony Orchestra of the Moscow Philharmonic, K. Kondrashin (conductor). A440 LP AC-1204, \$5.95.

▲THERE'S no entente between the two conductors on the way to perform the Tchaikovsky *Second*, nor between the engineering staffs responsible for sound. As usual, English engineers are a notch or two above the Russians. While these Russian tapes are realistic in character, they do not have quite the brilliance of the English one. Beecham apparently has an affection for this unjustly ne-

glected symphony of Tchaikovsky, for he often shapes its melodies with affection and indulges in some unusual *rubati*. He is at his best in the *Scherzo* and the *Finale*, where his phrasing is more ingeniously contrived than in the Russian performance. But the Russian orchestra plays expertly, and the opening of the first movement is most effective here with a horn solo which is more expressive with its vibrancy than that heard in the Beecham performance. Too, Rachlin seems closer to the spirit of those melodies having a melancholic character in the first and second movements which Beecham does not convey as effectually. The sub-title of this work, "Little Russian," conveys the fact that some of its melodies were taken from folk sources, for which Rachlin seems to have a closer feeling.

To one who has been waiting for Stokowski to re-record the Liadov *Folk Songs*, this Russian performance does not quite fill the bill. This score has

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been one of Stokowski's specialties for many years and he brings to it tonal coloration and a beauty of sound not quite attained here. Beecham's filler-up, the overly familiar *Waltz of the Flowers*, begins in a wholly persuasive manner with imaginative touches but it ends in a completely prosaic way, which can be blamed in part on the composer. The choice between the two symphonies may be motivated by the filler-up, or by which conductor pleases the listener most, not to forget recording qualities.

—P.H.R.

★
VAUGHAN WILLIAMS: *Norfolk Rhapsody, English Folk Song Suite, Fantasia on a Theme of Thomas Tallis and Fantasia on Greensleeves*; the Philharmonic Promenade Orchestra conducted by Sir Adrian Boult. Westminster LP WL-5270, \$5.95.

▲**SENSIBLE** programming for Vaughan Williams fans, and thoroughly correct performances every one. The recording is another one of the series made in London last fall by Westminster, which is to say that its sound is magnificent. That Boult is not one to take liberties with his Vaughan Williams is all to the good of the *Tallis Fantasia* in particular. There is room for Stokowski's conception of it but not if you go by the score, or by tradition. Boult observes both to the letter. The early *Norfolk Rhapsody* (1906) is a micro-groove premiere, for which special thanks to Westminster.

—J.L.

Concerto

BEETHOVEN: *Violin Concerto in D, Op. 61*; Yehudi Menuhin (violin) and the Philharmonia Orchestra conducted by Wilhelm Furtwaengler. His Master's Voice LP LHMV-1061, \$5.95.

THE SAME: and **GLAZUONOV:** *Violin Concerto in A Minor, Op. 82*; David Oistrakh (violin) and the State Orchestra of the U.S.S.R. conducted

respectively by Alexander Gauk and Kiril Kondrashin. Period LP SPL-598, \$5.95.

▲**THE** count of available versions now stands at 17, and I do not propose to reshuffle the whole stack to see which belongs at the top. Our esteemed English contemporary, *The Gramophone*, waxes ecstatic over Menuhin's performance. I am less enthusiastic, but certainly his account is sober and satisfactory. The hero of the occasion, to these ears, is the unpredictable Furtwaengler, whose shepherding of the Philharmonia is a model of restraint and careful attention to classical imperatives. Let us admit that the Beethoven *Concerto* poses formidable problems for the critic as well as for the participants. Heifetz and Toscanini, for instance, deliver an excitingly integrated virtuosic performance. Huberman caresses, Szegedi penetrates, Haendel sings, Franciscatti soars, Campoli purrs—you pay your money and you take your choice. Oistrakh plays so well that one's hair almost stands on end, but his style would have been more appropriate to Glazounov, say, than to Beethoven. Indeed, the coupling attests this. On both sides the orchestra, however, sounds as if it were playing in another room, which makes one wonder about the varying qualities of Russian tapes since the Czech Supraphon release of the Glazounov was better balanced. HMV, on the other hand, has contrived a finely balanced sound, perhaps the best overall of the Beethoven excepting London's.

—J.L.

●
CHOPIN: *Concerto No. 1 in E Minor, Op. 11*; Friedrich Gulda (piano) and the London Philharmonic Orchestra conducted by Sir Adrian Boult. London LP LL-1001, \$5.95.

▲**PLEASE** note the number of this recording—1001. A well-earned vote of appreciation to London for having made so many LPs, and so many good ones among them. The firm is so busy turning them out, in fact, that no one over there had time to observe this little anniversary;

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at least I saw no publicity on it. Now, then, to the disc at hand. And the report is as you would expect: on all counts, a desirable item. Gulda is one of our most gifted younger pianists. With Kapell gone, indeed, Gulda bids fair to dominate the field in years to come. Already his insights are catching up with his phenomenal bravura technique, so that this Chopin compares very favorably with Brailowsky's or Uninsky's or Sandor's. It isn't the same conception that any of the others have; Gulda neither maunders nor pounds at any time and the miniaturist isn't in him. What he does, simply, is to play the score precisely as it was written, cognizant of the composer's virtuosity and under no delusions about the natal circumstances of the music—it was contrived as a vehicle, and that is what he makes it. Boult, using the Balakirev arrangement, keeps the orchestra as subdued as that setting permits, which is not much. But Gulda cuts right through it whenever it suits his fancy, and what a swath he cuts! The sound is spaciousness itself.

—J.L.

★
LISZT: Totentanz; MENDELSSOHN: Capriccio Brilliant, Op. 22 and Rondo Brilliant, Op. 29; Peter Katin (piano) with London Philharmonic Orchestra conducted by Jean Martinon. London LP disc LL-1007, \$5.95.

▲HERE is an assortment of concert pieces for piano and orchestra that are for the most part well prepared and presented. London's recording is superlative. Peter Katin plays two of the three faded, busy, somewhat vacuous concert pieces of Mendelssohn with good style and abandon. The Liszt *Totentanz* is a curious work of strong invention afflicted, however, by bombastic style. It is a theme and variations on the familiar *Dies irae* and perhaps the most effective work Liszt wrote for piano and orchestra. Katin accentuates the score's musical virtues, happily, but he does not give his work the impress of a powerful personality, and this the *Totentanz* requires. Martinon supports the soloist in an adequate manner, but the playing of the London Philharmonic sounds a bit spiritless. —C.J.L.

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MARTIN: Concerto for Harpsichord and Small Orchestra; Isabelle Nef (Harpsichord), l'Ensemble Orchestral de l'Oiseau-Lyre, conducted by Louis de Froment. Oiseau-Lyre LP disc DL 53001, \$5.95.

▲FRANK MARTIN is a little-known Swiss composer, teacher, pianist and music critic who has had a few performances in the New York area under the auspices of Ansermet and Toscanini. LP, too, has helped increase his public with two listings besides this one.

Martin's music has a great deal of vitality. It's up-to-date without being aggressively modern. There is a lyric flow to it that is unimpeded by technical devices. It is free-spoken without being naive, sophisticated or over-refined.

This score is definitely worth hearing. It has a fresh personal quality that is most appealing. Good performance and recording.

—A.W.P.

●
MOZART: Concerto No. 5 in A, K.219, and Concerto No. 7 in D, K.271-i; David Oistrakh (violin) and respectively the Bolshoi Theatre Orchestra conducted by Nicolai Golovanov and the National Philharmonic Orchestra of the Soviet Union conducted by Kiril Kondrashin. Colosseum LP CRLP-154, \$5.95.

▲BOTH of these performances are available on earlier discs, the *No. 5* on Period and the *No. 7* on Classic Editions. There is thus a certain economy in having them together. The engineering is not at all bad, as Colosseums go. But that is not saying much. Musically, of course, both sides are *nonpareil* as to the solo part. If you demand orchestral support in kind, look elsewhere.

—J.L.

●
MOZART: Concerto No. 18 in B flat, K.456 and Concerto No. 19 in F, K.459; Hans Henkemans (piano) with Vienna Symphony Orchestra conducted by John Pritchard. Epic LP disc LC-3047, \$5.95.

▲A deal of pleasure may be derived from this new disc. It is a close but clear recording afflicted only occasionally by tape splices and objectionable rattles; balance between soloist and orchestra is almost ideal. Hans Henkemans plays with good Mozart style, but his work lacks sufficient personality. Pritchard supports with good taste and the best intentions, but the Vienna Symphony Orchestra does not appear well rehearsed and the string tone is sometimes anything but suave. The *B flat Concerto* is the better of the two works, with a truly memorable slow movement. Henkemans makes this section flow with far greater ease than Lili Kraus did in her Victor performance recently reviewed in these pages. Monteux and the Boston, however, make the difference; and what's more, the Victor coupling is the delightful, high-spirited *A major Concerto, K. 414*. The vote here is a timid one for Victor. —C.J.L.

●
PROKOFIEV: *Piano Concerto No. 1 in D Flat, Op. 10* and *Piano Concerto No. 5 in G, Op. 55*; *Sonata No. 5 in C Minor, Op. 38*; respectively Sviatoslav Richter (piano) with the Moscow Symphony Orchestra conducted by Kiril Kondrashin, Alfred Bendel (piano) with the Vienna State Orchestra conducted by Jonathan Sternberg, and Hans Graf (piano). Period LP SPL-599, \$5.95.

▲VOX has a brighter recording of the early *D Flat Concerto*, although there is not too much difference in the quality of performance. The *No. 5* is offered here for the first time on microgroove. The *Op. 38* is coupled with the otherwise unrecorded *Sonata No. 2*, both played by Cornman, on a London disc that puts this one to shame sonically. Economy, then, is the significant merit of Period's pot-pourri—that and whatever interest the listener may have in the *Fifth Concerto*, which is Prokofiev at his most brutally nihilistic. The sound is about as good as anyone could expect from Soviet sources, which might obviate the aforementioned value for those who insist on extended range. —J.L.

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SHOSTAKOVICH: *Piano Concerto, Op. 35*; Margot Pinter (piano), Kurt Bauer (trumpet), Symphony Orchestra of Radio Berlin, Guenter Wand (conductor); **KHACHATURIAN:** *Cello Concerto*; Wilhelm Posegga, Symphony Orchestra of Radio Leipzig, Rudolf Kempe (conductor). Urania LP 7119, \$5.95.

▲FRIVOLOUS is the word for Shostakovich's piano concerto, and Margot Pinter as much as anyone has the right spirit for this work. One almost has visions of her bouncing around on her stool, and one suspects her public performance is joyfully hailed at the end by an audience. Kurt Bauer is a competent trumpeter, but not quite up to the one in the Capitol recording which, incidentally, offers the all-around best reproduction. The recording here is quite good—as realistic as one could wish—although there is some distortion on the high end which one may hardly notice if attracted to the pianist. The Joyce recording, a first in its day, is dated, and the Pressler is not quite in the class of the other two, if memory serves rightly.

Khachaturian's *Cello Concerto* is a more serious work than his other concertos. It is, however, too long for the type of melodic material employed. The opening movement, for all its clever writing for the solo instrument, does not grip the listener's imagination. Its melodies seem to hover too much around one tonality. The slow movement is more persuasive, full of attractive tonal coloration. Posegga is a brilliant cellist, but his tone while always full and vital tends sometimes to vibrancy and nasality. This is a better performance and recording on the whole than a former release from Russia, but the cellist in the latter case was tonally more pleasing. —P.H.R.

●
TCHAIKOVSKY: *Concerto No. 1 in B flat minor, Op. 23*; Geza Anda (piano), Philharmonia Orchestra, Alceo Galliera (conductor); **DELIBES** (arr. Dohnanyi); *Valse lente* from *Coppelia*; Geza Anda. Angel LP 35083, \$5.95.

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and the

VIENNA PHILHARMONIC ORCHESTRA

Conductor: ERICH KLEIBER

LLA-22 \$23.80

FFRR continues the series of full-length operatic recordings whose superiority on all counts is manifest. Once again, every artist involved is the finest exponent of the role as glancing at the above roster reveals. This is the type of performance which Virgil Thomson describes as "a miracle of Vienna . . . where the ensemble of acting was tasteful, dignified and organized. The singers played to one another as a good theatre group does. Nobody took the show into his own hands, and nobody played up his own radio or concert personality. Everybody was acting in a play, and they were acting in the same play. They were also making music, and they were all singing the same music. The musicians from the top stars to the bottom tuba player were making the music work for the play in awareness of the audience's awareness. And so they did everything very carefully and very beautifully."

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▲AS high-fidelity reproduction, this is as fine a job as there is. The clarity of the orchestral sound and the quality of the solo instrument is a delight to the ear. Anda is certainly one of the most gifted pianists before the public today; his playing has all the technical aplomb required in a virtuoso piece like this as well as a caressing lyricism which never degenerates to cloying sentiment. Comparing this performance with the Solomon-Dobrowen one, which I find the all-around most musically satisfying version on records, Anda in the opening movements proves himself equally satisfying as Solomon, but in the third movement his and the conductor's treatment of this music is a bit disjointed—full of semi-colons and needless *rubati*. Galliera gives an alert and highly efficient account of the orchestral part of the work without the personal characteristics of Dobrowen. There is more rapport between Solomon and Dobrowen, but there is often more excitement in the work of the present performers. The Delibes' encore, tacked on the end, is exquisitely played by Anda. —P.H.R.

Chamber Music

BACH (C. P. E.): *Sonata in D* for flute and continuo; *Trio in B Minor* for flute, violin and continuo; *Duo in E Minor* for flute and violin; *Solfeggietto* for harpsichord and *Quartet in G* for harpsichord, flute, viola and cello; Irmgard Lechner (harpsichord), Kurt Redel (flute), George Schmid (viola), and Martin Boehmann (cello). L'Oiseau-Lyre LP OL-50017, \$5.95.

▲WHAT can you say, other than to note that the performances are entirely satisfactory and the recordings lifelike? I would like to say that the music as a whole is terribly dull, but I would not want to give offense to those who esteem every last chamber work by anybody named Bach as if it were the *B Minor Mass*. Musicologically it is interesting, for rea-

sons that have no place here, and perhaps some listeners will find it quite charming. But I found myself picking up a magazine. —J.L.

●
BACH: *Trio Sonata No. 1 in C; HANDEL:* *Concerti a quatre, Nos. 1 in D Minor and 2 in D Major; Sonata for cello and harpsichord*; the Harpsichord Quartet. Esoteric LP ES-528, \$5.95.

▲CONCERT life in New York has been vastly enriched these past several seasons by the Harpsichord Quartet—Sylvia Marlowe (harpsichord), Claude Monteux (flute), Harry Shulman (oboe), and Bernard Greenhouse (cello). Their recordings for Esoteric have been uniformly a success and this latest should be as well. The Bach *Trio Sonata* is variously available, notably on a Westminster disc that includes similar works by Handel and Telemann. But the Handel *Concerti a quatre* are new to microgroove and they are eminently deserving of attention. They date from the second decade of the 1700s, when the composer was still deeply influenced by his Italian adventures. Unlike the lone *Sonata* for cello and harpsichord, however, they were set down in England and are thus of especial interest to Handelianists because they evidence the metamorphosis that was taking place in the composer's style during this transitional period. The *Sonata* is placed sometime before 1707, presumably just after Handel forsook Halle for sinful Hamburg. Its disavowal of a continuo in favor of a thoroughly written-out bass was remarkable for its time, and the work is even now a remarkably interesting, even a startling, product. The sound is carefully distributed over an ample range. —J.L.

●
BEETHOVEN: *Sonatas No. 5 in F, Op. 24 (Spring) and No. 6 in A, Op. 30, No. 1*; Joseph Szigeti (violin) and Mieczyslaw Horszowski (piano). Columbia LP ML-4870, \$5.95.

▲THESE days it is a favorite indoor sport to point out how Szigeti has, allegedly, slipped. I trust that his detractors

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will avail themselves of this recital. The *Spring*, especially, is so lovingly played that it makes one believe for the moment that Beethoven was sincerely inspired when he wrote it—a notion that the biographical facts of the matter handily disprove. Szigeti may not be the most facile of technicians but he penetrates into music like no fiddler I know, ferrets out whatever secret it contains, gives the listener an identification with the composer that is, in the final analysis, the only thing about these duo sonatas that lends any credence to them. Nor is Horszowski to be written off because he is not a virtuosic deity. Here are two mature artists, making music together as only two mature artists can. And Columbia has provided fine studio sound. There's more? —J.L.

•
BRAHMS: *Clarinet Sonata No. 1 in F minor; Clarinet Sonata No. 2 in E flat, Opus 120*; Jacques Lancelot (Clarinet) and Annie d'Arco (piano). Oiseau-Lyre LP disc OL 50030, \$5.95.

▲WE are still waiting for a definitive recording of these sonatas. The great English performer Frederick Thurston made the *E flat* about 20 years ago. Today we must choose between the super-sophistication of Reginald Kell and the everyday approach of the rich-toned Viennese Wlach or the thinner liquid-toned Frenchman Lancelot, neither of whom have the solo presence nor the intellectual individuality to give more than a clean reading of the notes. —A.W.P.

•
DVORAK: *Quintet in A, Op. 81*; Clifford Curzon (piano) and The Budapest String Quartet. Columbia LP ML 4825, \$5.95.

▲LATEST of an extraordinary series in which Curzon, borrowed from London, has mingled his superb ensemble instinct with that of the all-Stradivarius Budapesters. We have needed a new recording of this score for some time, both the London and Mercury versions being quite old. The *Op. 81* always has seemed to me the most nearly perfect of Dvorak's chamber works, and indubitably it is one of the

supreme masterworks of its genre. Eclectic it is without question; Brahms is suggested on just about every page. But Dvorak was a Brahmsian sort, anyway, and he never borrowed anything without improving on it. So why the fuss over Dvorak's going, for his inspiration, to the literature he knew and loved best? Charles Burr, whose notes I have had occasion to quibble with, does a penetrating and provocative job this time on the anatomy of Brahmsian emotionality. I am so pleased to see somebody demolish the old canard that the essential Dvorak is the peasant Dvorak. No peasant ever wrote music like this. —J.L.

•
HANDEL: *Trio Sonatas, Op. 5, Nos. 1 in A, 2 in D, 3 in E Minor and 4 in G*; Lavard Friisholm and Hans Kassow (violins), Jorgen Friisholm (cello) and Soren Sorensen (harpsichord). Haydn Society LP HSL-85, \$5.95.

▲THERE are seven *Trio Sonatas* in Handel's *Op. 5* and presumably these artists will offer the remaining three in the near future. Surely they ought to, for it would be difficult to imagine more sensitive collaboration than they display in this first recital. There are no competitive versions to discuss; only the *No. 2* has been available and that on an old 10-inch disc. Why this should be so is not easy to explain, because these works are among the finest flowerings of Handelian style. And quite aside from their formal excellences they are full to overflowing with allusions to those wonderful operas and oratorios that are only now beginning to be known—*Belshazzar*, *Ariodante*, *Athalie*. (One thinks at once of the Rossini *Wind Quartets*, with their surfeit of operatic felicities.) The Haydn Society has again put us in its debt for a show of discerning enterprise. The sound is studio finest. —J.L.

•
MENDELSSOHN: *Sonata No. 1 in B flat, Op. 45; Sonata No. 2 in D, Op. 48*; Nikolai and Joanna Graudan (cello and piano). Vox LP disc PL 8500, \$5.95.

▲THIS is the first LP edition of Mendelssohn's two cello sonatas. Characteristically well made, gracious in spirit, but weak in emotional force, these works are pleasant enough and an agreeable change from the usual fare served up by cellists. Vox has well attended the engineering needs of the Graudans, who perform in their usual clean and stylish manner. Only Joanna, however, projects any kind of distinctive musical personality. —C.J.L.

●
PAGANINI: *Le Streghe; Fantasia on the G String; Moto perpetuo; Variations on Nel cor piu non mi sento; Variations on God Save the Queen; La Campanella; Sonata No. 12 in E Minor; I Palpiti;* Ruggiero Ricci (violin) and Louis Persinger (piano). London LP LL-1005, \$5.95.

SARASATE: *Danzas Espanolas Nos. 1-8; Caprice Basque; Introduction et Tarentelle; Zigeunerweisen;* same artists. London LP LL-962, \$5.95.

▲BOTH of these discs carry a promotional blurb which describes Ricci as "probably the most phenomenal technician in fiddle history since the legendary Nicolo Paganini." You will be surprised, perhaps, if I buy that hook, line and sinker, at least insofar as my own listening experience goes—there was a century in there that might have produced a few corkers. On shellac or microgroove, in any case, there is no more exciting a violin recital than either of these. Odd, isn't it, how some artists will catch on right away and others will have to wait a long time? The forthcoming season will be Ricci's 25th before the public, and only now is he beginning to accrue the rewards that have been due him. It is about time. Mind you, I do not pretend to make any case for these discs as great music. It is only the executive aspects of the fiddling that excites my admiration. London was unusually astute to bring both discs out together; nobody who hears the one will want to miss the other, no matter which he puts on first. Paganini and Sarasate were the violin composers *par excellence* and it takes a very great technician indeed to make all

of their works sound like music, which is what Ricci does. I am not talking, now, about his Beethoven. —J.L.

●
SCHUBERT: *Quintet in A, Op. 114 (The Trout);* The Amsterdam Piano Quintet. Epic LP LC-3046, \$5.95.

▲ONE does not wish to say "nay" to this lovely recording and musically cordial performance yet, in all fairness, it would be equally difficult on first acquaintance to say "nay" to the performances of Badura Skoda and the Vienna Konzerthaus Quartet or of Horzowski and the Budapest Quartet. Here, we have clear, bright reproduction, comparable to that of Westminster, while in the Columbia disc the quality is more mellow. Personally, I like the brightness of the Westminster which is in keeping with the spirit of the music, for Schubert kept the sun shining radiantly in this music. The Amsterdam Piano Quintet is a group to watch with four excellent string players and a fine pianist, Alice Heksch, who has a tendency to sentimentalize on occasion. For me, this work evolves around the playing of the pianist, and for this reason I admire the bright and youthfully spirited playing of Badura Skoda. To me, his playing in the variation movement, from which the work derives its sobriquet, is more elative and rhythmically persuasive. The *Andante*, second movement, is on the slow side in this record, but elsewhere the tempi are quite in keeping with the spirit of the music. You cannot go wrong with either this performance or the others mentioned, but one would do well to hear all of them and make one's own decision. —P.H.R.

●
VILLA-LOBOS: *Bachianas Brasilieras No. 1* (for eight cello) and *Bachianas Brasilieras No. 4* (for piano); respectively an ensemble conducted by Theodore Bloomfield and Menahem Pressler (piano). MGM LP E-3105, \$4.85.

▲DELICIOUS ensemble tone in the *No. 1*, and perfect intonation in the bargain. Magnificent virtuosity and brilliantly lifelike tone in the *No. 4*. I

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am not a Villa-Lobos fan just yet because he has not found himself creatively and persists in writing every work in a different style. But I must admit that these works are charmers and no less engaging than they are musically edifying. The recorded sound is even better than MGM has been doing lately.

—J.L.

Keyboard

D'ANGLEBERT: *Allemande, Gavotte, Minuet Chaconne*; **D'ANDRIEU:** *Le Ramage, Les Amours, L'Hymen*; **RAMEAU:** *L'Entretien des Muses*; **L. COUPERIN:** *Chaconne*; **CHAM-BONNIERES:** *Allemande, La Rare, Courante, Sarabande*; **DAQUIN:** *Musette et Tambourin, Les Bergeres*; **F. COUPERIN:** *Les Roseaux, Les Petits Moulins a Vent; Isabelle Nef* (harpsichord). *Oiseaux-Lyre* LP disc OL-50028, \$5.95.

▲A CLEAN, spacious recording of an exquisite sounding Pleyel harpsichord is the chief charm of this disc. For in spite of care and taste, Miss Neff is really too sober for her performances of these historically interesting but only occasionally engaging works by 17th- and 18th-century French composers to leave the earth.

—C.J.L.

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BRAHMS: *Sonata in F minor, Op. 5*; Badura Skoda (piano). Westminster LP WL-5245, \$5.95.

▲Neither Skoda nor Westminster's Viennese engineers need take back-seats to any other existent performances of this work. Only two challenge the young Viennese pianist—Katchen and Rubinstein. The performance of the veteran Fischer was disappointing in comparison. For my part, I find Badura Skoda as close to the heart of Brahms as anyone, and his performance of this sonata is one of the finest things that he has done for records to date. There is a lot of Schumann as well as Brahms in this work (see

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the excellent notes), and Badura Skoda has an affection for both composers which he imparts here.

—P.H.R.

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BACH: *Art of Fugue*; Gustav Leonhardt (harpsichord). Bach Guild LP set (2 discs) BG532/3, \$11.90.

▲BACH'S last will and testament on the subject of the fugue has bedeviled scholars and performers since they decided the mighty work was worth investigating. Around the turn of the century a complex of known and unknown facts rose to meet the interested. The work was published by Bach's sons in 1751. They apparently did not discuss the work with their father during his lifetime. The first edition was replete with errors; some were caught later upon going through Bach's papers; the composer had counted on correcting many points in his manuscript. Then, the work is in open score: no instrumentation is specified. The order of numbers in this colossus is obscure.

There have been several versions of the *Art of Fugue*—for full orchestra, for reduced orchestra, for string quartet. Now the young Dutchman Gustav Leonhardt (he was born in 1928) has advanced the notion that the work was intended for the harpsichord. He makes a good case. It is known that in the 17th and 18th centuries keyboard works were more often than not published in open score. Also, the range of none of the orchestral instruments of the day corresponds to the range of any of the voices of the *Art of Fugue*. Everything in the work is within easy reach of two hands. Because the bass voices sometimes rise above the tenor, with the tenor becoming the real bass, the organ would seem to be eliminated from consideration.

Those who have not previously lived with the *Art of Fugue*, and are simply interested in hearing it perhaps for the first time, will not be swayed by the foregoing remarks. They want to know: is the piece worthwhile, is it effective on the harpsichord? To both these questions, the answer is yes. The voices

in the various fugues (there are 20 of all kinds, including the last unfinished one) are clearer on the harpsichord than I have heard them before. The work itself is austere, grand, seemingly devoid of any kind of earthy sentiment; but it fascinates, holds the attention in an iron grip. It is, however, so rich that most listeners will want only to hear four or five fugues at a time.

If there is any militating force in this issue (the recording is superb), it is the playing of Leonhardt. It is leaden at many moments where it should soar; it lacks delicacy in a number of places. They are some fugues, however, that are revealed to us in stirring manner. All profit from Leonhardt's love of the work and his fine scholarship. —C.J.L.

CHOPIN: *Ballades; Berceuse; Waltzes, Op. 64, Nos. 1-2; Nocturne, Op. 15, No. 2; Cor de Groot (piano).* Epic LP disc LC-3037, \$5.95.

▲WARM, brilliant piano tone is captured by this splendid recording. Thus, this disc will be desirable to many, even though Cor de Groot brings only efficiency and no magic to his traversal of this fine selection of Chopin works. However, those who will sacrifice some sonic appeal for majestic, poetic playing will prefer Casadesus' recording of the *Ballades*. —C.J.L.

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DEBUSSY: *Children's Corner; Suite Bergamasque;* Walter Gieseking (piano). Angel LP disc ANG. 35067, \$5.95 or \$4.95.

▲THESE two popular suites for piano are exceedingly grateful to play and to listen to. They are imaginative and possess a good deal of the kind of charm and poetry that is recognizable by sensitive contemporary listeners as being available in every-day events. These suites are not the finest work Debussy produced, but they contain esthetic elements which were to permeate the best compositions he did create.

One must come away from hearing this splendid recording—so full of rich, reso-

nant, natural piano sound—believing that Gieseking has made this music seem really more dazzling, more piercing (expressively speaking) than it really is, or at least appears when other performers play it for us. There is magic in what Gieseking does. . . the pointing up of detail without losing the line or without rubbing his knowledge into one's scalp, for example. Moreover, the tenderness he demonstrates in handling each phrase (Gieseking seems to make everything count), the vast areas of communication he appears to have at his disposal to give just when they are needed are other things one is apt to feel when listening to these great performances. —C.J.L.

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SCRIABIN: *Sonata No. 4 in F sharp, Op. 30; HINDEMITH:* *Sonata No. 2 (1936); BERG:* *Piano Sonata, Op. 1; BARTOK:* *Sonata for Piano (1926);* Zadel Skolovsky (piano). Columbia LP disc ML-4871, \$5.95.

▲THIS is an arresting disc containing four sonatas, three of which have strong, modern roots. Zadel Skolovsky is the adventurous, young provider of this unusual recital. He reads these works well, gives them to one with no insistence or apologies; his work is a pleasure. Columbia has assisted him with good engineering.

Perhaps the most famous work offered is the Bartok sonata, a tough, sinewy one with plenty of energy. It is relentless, a bit tiring to the spirit; but it makes one sit up and take notice. The Berg sonata, a fine, distinctive *Opus 1*, shows clearly the unique expression of this very personal craftsman and his tasteful manner of using any musical instrument. All the same, its outlines are far from clear. Though a run-through of the score with the eye shows everything in place in accordance with Dr. Schoenberg's principles, the impression is apt to be one of discursiveness. Clarity of outline, shapeliness, are virtues of Hindemith's terse second sonata (one of three published simultaneously in 1936). A feeling of unrelieved austerity, a certain aggressive expressive astringency must, however, be dealt with by the listener. The

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swuony, rambling Scriabin sonata is certainly faded and easily the weakest entry in this interesting recital. —C.J.L.

Voice

BACH: *St. John Passion*; Gunthild Weber (soprano), Sibylla Plate (contralto), Herbert Hess (tenor), Paul Guemmer (basso), Hans Drewanz (harp-sichord), Klaus Storck (violoncello), Kantorei der Dreikoenigskirche, Frankfurt, and Collegium Musicum Orchestra, conducted by Kurt Thomas. Oiseau Lyre OL 50023-25, 3 discs, \$17.85.

▲THE THIRD complete *St. John Passion* gets off to a leisurely start, with the orchestra playing perhaps more cleanly than that in the Grossmann performance (Vox PL 6553) but with less shading of the music. The chorus enters almost apologetically with the outcry of "Lord, our Master!" and throughout the opening number evinces little enthusiasm. I doubt if the soloists should be blamed for their failure to get more lift into their arias—Miss Weber sings *Ich folge dir gleichfalls* well enough, for example, to convince us she could do it better. The Evangelist, Herbert Hess, has a pleasant and controlled voice, but only in the passage about the rending of the veil of the temple does his capable singing take fire. In a word, this performance has the elements of something better than it is, and hardly replaces either Grossmann, or Shaw, who has very well supplied the needs of those who want their Bach in English (Victor LM 6103). —P.L.M.

●
CHOPIN 17 *Polish songs*, Op. 74; Doda Conrad (basso) and Henry Jackson (piano). Vox PL 8310, \$5.95.

▲IT SEEMS a little strange at the very start of this recording, to hear the heavy, rather burly voice of Mr. Conrad intoning *The Maiden's Wish*, once famous as the inevitable self-accompanied final encore
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of Mme. Sembrich, and well-known in the delicate piano transcription of Liszt. Of course it is natural that the singer, like Chopin himself an expatriate Pole, should make something of a specialty of his great countryman's songs, and some of them suit his voice and style better than the first one. For all that, I think most listeners will prefer the softer, lighter approach of Maria Kurenko, whose recording (Lyricord LL 23) has been around for a couple of years. Incidentally, the soprano follows the order of the songs in the standard published editions, which the basso does not. —P.L.M.

●
FAURE: *Requiem*, Op. 48; Pierrette Alaire (soprano), C. Maurane (baritone), Brasseur Choir and Lamoureux Orchestra, conducted by Jean Fournet. Epic LC 3044, \$5.95.

▲OF the various versions now available of this fine work, the latest is perhaps the clearest, certainly the strongest in reproduction. Indeed, the conductor's conception is if anything a little too solid, not so elevated and meditative as most. The opening chorus is not without effectiveness treated in this manner. Because of the very economy of the composition, the concise and pointed setting of the text, the trick for the performers is to be straightforward, but not casual. Certainly Fournet has caught a restless quality, which is as it should be. He achieves a fine effect, too, in the *Offertory*, beginning at the merest whisper, and building up the supplicating polyphony to a fine strong climax. The *Sanctus* I found disappointing, for here the fullness of the reproduction is not an unmixed blessing. This also should build from a far-away opening to the thrilling entrance of the trumpets at "Hosannah." The soloists are perhaps the best team of any in the five recordings; chief honors, I would say, go to the dignified and reserved baritone. The *Pie Jesu* is curious acoustically: the rich-voiced soprano seems a little distant at first, then seems to change her position somewhat. Her singing wants only a little more intensity, a little more "bite"

on the tone. Of the various *Requiems*, then, I find the Cluytens performance (Angel 35019) the most churchly and atmospheric, the Leibowitz the most restless and supplicating (Oceanic 26), Wagner's the most strongly contrasted (Capitol P 8241). Bourmauck's is out-classed mechanically. What it all comes down to is an embarrassing choice.

—P.L.M.

●
FALLA: *El retablo de Maese Pedro*; Lola Rodrigues Aragon (soprano), Gaetano Renom (tenor), Manuel Ausensi (baritone) and the *Orchestre National de la Radiodiffusion Française*, conducted by Eduardo Toldra. *El Amor Brujo*; Ana Maria Triarte (mezzo-soprano) and the *Orchestre de la Société des Concerts du Conservatoire*, conducted by Ataulfo Argenta. Angel 35069, \$5.95.

▲BEFORE hearing this recording I would have believed the last word had been said on the subject of Falla's marionette opera by Halfiter and his co-workers in the Westminster recording (WL 5238). Toldra, however, has added a new touch of perfection, and he has been superbly recorded. It seems hardly possible that a dynamic or a nuance conceived by the composer can have been overlooked, but Toldra has found them. The singers, too, have been expertly chosen, with the marvelously boyish voice of Aragon, by turns appropriately strident and sweetly lyrical, and the noble delivery of Don Quixote's lines by Ausensi. His treatment of the Dulcinea passage is very moving. So, too, with Argenta's *Amor Brujo*. The *Dance of terror* and the *Ritual fire dance* are immensely exciting, the *Pantomime* and the *Magic Circle* meltingly beautiful. Triarte's voice has that splendid brassiness found in the best Spanish mezzos, and she throws herself thoroughly into her songs. We have had this music well done before, but this recording is something very special.

—P.L.M.

●
PURCELL: *The Masque in Timon of Athens*; *The Fairy Queen*; Margaret Ritchie (soprano), Ensemble Orchestral

de l'Oiseau-Lyre conducted by Anthony Lewis. Oiseau-Lyre LP OL-50029, \$5.95.

▲IF I am not mistaken, these performances were previously issued on 78 rpm discs. Anyway, the quality of the recording suggests it. Anthony Lewis, who is generally musically adept at performing this type of music, here falls short of his usual accomplishments. The best of both recordings is found in the lovely singing of Margaret Ritchie, and since she has some charming airs the disc is worth acquiring. In Purcell's time, it was customary to have composers write *Masques* for insertion into spoken plays. Purcell's *The Fairy Queen* was an adaptation of Shakespeare's *A Midsummer Night's Dream*, though there is not the remotest suggestion here of that fact. As an opera, it seems to have had great success in its time and anyone who has heard any or all of its music knows an inspired hand was responsible for it. Similarly, the *Masque in Timon of Athens* was written for a presentation of the play by Shakespeare in altered and rewritten form. The titles on the envelope are misleading, for what we have here are only excerpts from both works. London has given us more of *Timon of Athens* in a recording by the Intimate Opera Co. (LL-292). An earlier record of excerpts from *The Fairy Queen* issued by Allegro is more comprehensive but poorly recorded. Miss Ritchie gives us enchanting performances of the *Plaint* and *Hark! Hark! the Echoing Air* from *The Fairy Queen*, and also of two airs from *Timon*. One only wishes that Mr. Lewis had been similarly inspired in the instrumental numbers, several of which are particularly engaging.

—P.H.R.

●
SONG RECITAL: *An Laura*; *La pastorella*; *Nacht und Traum*; *Heidenröslein*; *Liebhaber in allen Gestalten* (Schubert); *Auf dem Schiffe*; *Wiegenlied*; *Nachtigallen schwingen*; *Botschaft* (Brahms); *Die Sproede*; *Die Bekehrte*; *Zitronenfalter im April* (Wolf); *Clair de lune*; *Notre amour* (Fauré); *Les mes vers avaient des ailes* (Hahn); *Le colibri*; *La cigale* (Chausson); *Mattilda* Dobbs (soprano) and Gerald Moore (piano). Angel 35094, \$5.95.

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▲MISS DOBBS created a sensation at her first New York appearances last winter. She has quite obviously grown in stature since her previous recordings were made: one feels that now he has complete control of her ample resources, and that she is developing into an artist of deep sensibilities. Her tones are dulcet and clear in these songs, though the reproduction is on the weak side. To start off with a pleasurable surprise, Schubert's little-known *An Laura* is perfectly suited to the singer's melting tones, and will provide a special kind of thrill. The solo setting of *La Pastorella* (cf. the Vienna Choir Boys' concert) is almost as lovely. *Nacht und Träume* is beautifully sung, though perhaps a little square-cut rhythmically, and it is thinly recorded. The Brahms songs are among the singer's best, especially *Nachtigallen schwingen*; the Wolf items are of the arch variety, very nicely realized. She commits the not uncommon mistake of making a ritard at the end of Fauré's *Clair de lune*, but *Notre amour* is among her best offerings. All in all, this is a program of lovely singing—not to mention the ubiquitous and impeccable Gerald Moore's piano playing—and it presents an artist worth watching.

—P.L.M.

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▲**STRAUSS: Elektra—Highlights;** Christel Goltz (soprano), Elizabeth Hoengen (mezzo-soprano), Ferdinand Frantz (baritone) and Bavarian State Orchestra, conducted by Georg Solti. Decca DL 9723, \$5.85.

▲THIS release brings the tally of *Elektras* to one complete and two partial performances. The complete set, with Mitropoulos at the helm (Cetra 1209) is an "actual performance" take, complete with all the standard extraneous noises, its very live reproduction uneven in balance, its total effect very exciting. The famous Beecham version of the final scenes (Victor LCT 1135) overlaps to some extent with this, but whereas Klytemnestra does not appear in it, the new recording omits Chrysothemus. The entire second side of the Beecham disc is music

following the end of the Solti. The Strauss enthusiast, therefore, will want to own both, if not all three performances, as each is a special experience.

The main excitement of the new recording is provided by the Elektra of Christel Goltz, whose Salome has been known to us for some years. Hers is a true Strauss voice, ample in range, and apparently in volume, with an edge on the tone that can be made to cut deeply when the singer so wills. It is less haunting in quality than Erna Schlueter's in the beautiful monologue where Elektra luxuriates in the sound of the name, "Orest'," but it is steadier in the climaxes. Hoengen's Klytemnestra is the finest thing I have heard from her: actually I would say the voice is on the small side for the music, nor is it free of a quaver, but she conveys the character with terrific power. Frantz lends the needed relief with his tonally beautiful and dignified Orestes. The balance in this recording is actually less realistic than in the Beecham, but it is effective in bringing out the clarity of the singers' diction.

—P.L.M.

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▲**KOREAN CHILDREN'S CHOIR.** Sponsored by the American-Korean Foundation. Urania LP 7125. \$5.95.

▲THE proceeds of the sale of this disc goes to the American-Korean Foundation which is endeavoring to raise money to help the children of South Korea. It is a worthy cause and Urania is to be congratulated on issuing this record. The Children's Choir are now touring the country and it is quite possible that many of our readers have heard them. Of the 25 members of the choir, a seven-year old girl named Lee Soo Kyong, is the starlet. There are other soloists but none quite so impressive as she. Her big number is *Twinkle, Twinkle Little Star*, sung first in Korean and then in English. In all, there are 23 songs—Korean folk tunes and a liberal group of American ones. These youngsters have their heart in their singing and they are mighty impressive. They are old campaigners, though young in years,

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having performed over 300 times for U.N. and Korean troops in hospitals, on ships and at the front lines. They know the scores, but like the young they have hope in their hearts though their wistful and saddened expressions make us realize the scars that they will bear always. Their quaint voices and their clipped English have a fascination all its own—they love to sing and there's equal enthusiasm in their renditions of American songs as of Korean ones. We are told that the sale of just one record will help to insure a Korean child one year of schooling in Korea. —J.N.

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R. STRAUSS: *Sonata in B minor, Op. 5; Five Piano Pieces, Op. 3;* Alfred Brendel (piano). SPA LP disc No. 48, \$5.95.

▲THESE early works date from the winter of 1880-81 when Richard Strauss was preparing to enter the university. They will undoubtedly be interesting only to Strauss-fanciers, for they are not characteristic of the composer's true work and owe everything to Beethoven, Schumann, and Mendelssohn. Alfred Brendel's playing and the recording are very good. —C.J.L.

NEW RELEASES for August

(RI signifies re-issue)

ANDERSON: *Music of Leroy Anderson; The Starliners.* 10" MGM E-248.

BACH, J. C.: *Symphony in E, Op. 9, No. 2; Symphony in D, Op. 18, No. 4;* **HAYDN:** *Concerto in D for Harpsichord; Nef, Lamoureux Chamber Orch. (Colombo).* Oiseau 50007.

BACH, J. S.: *Concerto in C for 2 pianos; MOZART:* *Concerto in E flat for 2 Pianos, K. 365; Artur & Karl U. Schnabel, London Sym. Orch. (Boult).* Victor LCT-1140. R.I.

BACH: *St. John Passion; Soloists, Chorus, Collegium Musicum Orch. (Thomas).* Oiseau 50023/24/25.

BACH, K. P. E.: *Duo in E minor; Quartet in G; Sonata in D; Trio in B minor; Collegium Pro Arte.* Oiseau 50017.

BEETHOVEN: *Piano Sonata No. 1 in F mi., Op. 2, No. 1; Sonata No. 9 in E, Op. 14, No. 1; Baller.* Allegro 10" 4037. R.I.

BEETHOVEN: *Piano Sonata No. 28 in A, Op. 101;*

Piano Sonata No. 3 in B mi., Op. 58; Lukas. Music Libr. 7050.

BEETHOVEN: *Violin Sonata No. 9 in A, Op. 47 (Kreutzer); LECLAIR:* *Sonata in D, Op. 9, No. 3;* **VLADIGEROV: *Fantasy on Bulgarian Dance Theme (Khora); David Oistrakh, Obirin and Yampolsky, Coloss.* 153.**

BEETHOVEN: *Symphony No. 1 in C, Op. 20; Symphony No. 8 in F, Op. 93; Berlin Phil. Orch. (Fricsay).* Decca 9626.

BERLIOZ: *Romeo and Juliet—Excerpts, Op. 17; Roman Carnival Overture; Benvenuto Cellini Overture; Lamoureux Orch. (van Otterloo).* Epic 3054.

BRAHMS: *Violin Concerto in D, Op. 77; Milstein, Pittsburgh Sym. Orch. (Steinberg).* Capitol P-8271.

BRAHMS: *Quintet in F minor, Op. 34; Aller, Hollywood String Quartet.* Capitol P-8269.

BRAHMS: *Clarinet Sonatas in F mi. & E flat, Op. 120, Nos. 1 & 2; Lancelot & D'Arco.* Oiseau 50030.

BRAHMS: *Trio in C, Op. 87; Alma Trio.* Allegro 10" 4035. R.I.

BUXTEHUDE: *Music for Organ; Carl Weinrich, Allegro 10" 4029. R.I.*

CASELLA: *Sonata for Harp, Op. 68; RESPIGHI:* *Ancient Airs and Dances; Laura Newell. Philharmonia 109.*

CHOPIN: *Fantaisie in F mi., Op. 49; Nocturne in E mi., Op. 72, No. 1; Cherkassky; RACH-*

MANINOFF: *Rhapsody on a Theme of Paganini; Cherkassky, Lond. Sym. Orch. (Menges).* Bluebird LBC-1066.

COATES: *London Suite; London Again Suite; Phil. Promenade Orch. (Coates).* Decca 10" 4039.

COUPERIN: *Concert Royal No. 3; La Steinguerque; Nef, Gerlin (harpsichords).* Oiseau 50031.

DEBUSSY: *The Engulfed Cathedral; Organ Reveries; Ellsasser.* MGM E-3120.

DELLO JOIO: *Sonata No. 3 for Piano; GRIFFES:* *Sonata for Piano; Purves.* Music Libr. 7021.

FOSTER: *Songs; Roger Wagner Chorale.* Capitol P-8267.

FRIML: *The Vagabond King; ROMBERG:* *New Moon; McRae, Norman, Orch. (Weston).* Capitol P-219.

GALLIARD: *Sonatas in A mi., in F for Cello & Harpsichord; TELEMANN:* *Sonata in F mi.; Busch & Weiss-Mann.* Allegro 10" 4036. R.I.

HAYDN: *Trios Nos. 1/2 for 2 Flutes & Cello; Kaplan, Schaefer, Mayes.* Allegro 10" 4044. R.I.

HINDEMITH: *Sonatas Nos. 1, 2 & 3 for Organ; Noehren.* Pyrichord 53.

IBERT: *Diversissement; St. SAENS:* *Carnival of Animals; Concerts Arts Orch. (Slatkin) & Aller & Sukman (pianos).* Capitol P-8270.

IPPOLTOV-IVANOV: *Caucasian Sketches; TCHAIKOVSKY:* *Serenade for Strings, Op. 48.* Pro Musica Orch. (Graf). Vox 8770.

LEHAR: *The Merry Widow; ROMBERG:* *The Student Prince; McRae, Norman, Chorus, Orch.* Capitol P-437.

LOEILLET: *Sonata in C mi. for Flute, Oboe & Harpsichord; TELEMANN:* *Sonata in C mi. for Alto Recorder, Oboe & Harpsichord; Ithao*

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Baroque Ensemble. Cornell 1011.

MacDOWELL: *Sonata Tragica, Op. 45; Sonata Eroica, Op. 50; O'Neill* (piano). SPA 63.

MARTIN: *Concerto for Harpsichord & Small Orch.*; Nef, Oiseau-Lyre Ensemble (de Fremont). Oiseau 10" 53001.

MASSENET: *Scenes Alsaciennes; Scenes Pictur- esque; Lampureux Orch.* (Fournet). Epic 3053.

MOUSSORGSKY: *Pictures at an Exhibition; Pennario* (piano). 10" Capitol LAL-8266.

MOZART: *Clarinet Concerto in A, K. 622; Etienne, Hewitt Orch.; Clarinet Quintet in A, K. 581; Etienne, Vegh Quartet.* Haydn Soc. 96.

MOZART: *Clarinet Concerto, K. 622; Sinfonia Concertante in E flat, K. 297b; Etienne, Oiseau-Lyre Orch. Ensemble* (de Fremont). Oiseau 50006.

MOZART: *Eine kleine Nachtmusik, K. 525; 12 Minuets, K. 599, 601, 604; Hewitt Orch.* Haydn Soc. 101.

MOZART: *Symphony No. 35 in D, K. 385 (Haf- ner); Symphony No. 40 in G mi., K. 550, London Mozart Players* (Blech). Bluebird LBC-1069.

MOZART: *Symphony No. 38 in D, K. 504 (Prague); SIBELIUS: Symphony No. 7 in C, Op. 105, St. Louis Sym. Orch.* (Golschmann). Bluebird LBC-1067.

OFFENBACH: *La Belle Helene Overture; Orpheus in the Underworld Overture; Los Angeles Phil. Orch.* (Wallerstein). Decca 10" 4095.

PURCELL: *The Fairy Queen; Timon of Athens Masque; Ritchie, Oiseau-Lyre Ensemble* (Lewis). Oiseau 50029.

RAMEAU: *Concerts en Sextour; Hewitt Chamber Orch.* Haydn Soc. 99.

RIMSKY-KORSAKOV: *Overture on Russian Themes, Op. 28; USSR State Radio Orch.* (Kovalev). **TANEIEV:** *Symphony No. 1 in C mi., Op. 12; USSR State Radio Orch.* (Gauk). A440 1208.

ROSSINI: *Opera Recital; Slezak, Battistini, Ciampi and others.* Eterna 707.

SCHUBERT: *Sonata No. 5 in A for Violin, Op. 162 (Duo); Lack & Hambro.* Allegro 10" 4042. R.I.

SCHUMANN: *Frauenliebe und Leben; Graf* (soprano). Newmark (piano). Allegro 10" 4034. R.I.

SHOSTAKOVICH: *Symphony No. 5 in D, Op. 47; St. Louis Sym. Orch.* (Golschmann). Capitol P-8268.

TCHAIKOVSKY: *Manfred, Op. 58; Bolshoi Sym. Orch.* (Gauk). Con. Hall 1308.

TCHAIKOVSKY: *Symphony No. 6 in B minor, Op. 74; Pittsburg Sym. Orch.* (Steinberg). Capitol P-8272.

TCHAIKOVSKY: *Waltzes; Manhattan Piano Quartet.* MGM E-3100.

VAUGHAN WILLIAMS: *Sancta Civitis (The Holy City); Tagliavini, Pagliughi, Taddei, Radiotel. Italiana Orch.* (Questa). 3-12" Cetra 1247.

VERDI: *La Traviata* (complete); Callas, F. Albanese, Savarese, Chorus, Radio Italiana Sym. Orch. (Santini). 3-13" Cetra 1246.

WEILL: *The Threepenny Opera; Lenya, Merrill, Wolfson, Sullivan and others.* MGM E-3121.

WOLF: *Lieder; Crane, Calder* (baritone), Carley (piano). Allegro 10" 4045. R.I.

Miscellaneous

Echoes of Spain; Hollywood Bowl Orch. (Dragon). Capitol P-8275.

French Masters of the Harpsichord; Isabelle Nef, Oiseau 50028.

History of Music in Sound: Vol. 3—French Polyphony; English Part Songs & Church Music; Bergundian Chansons. 2-12" Victor LM-6016.

Holiday in Vienna—Waltzes; Schneider String Ensemble. Col. CL-556.

Instruction Record—Banjo 5 Strings (Pete Seeger). Folk. 10" FP-303.

Iturbi Plays. Victor 10" LRM-7057.

Kreier Recital—Violin Recital. Victor LCT-1142.

Organ Recital—Bach, Arne, Elmore, etc.; White. Moller 3442.

Parisian Songs of the 16th Century (Lamy Vocal Ensemble). Oiseau 50027.

Renaissance Music for the Lute (Suzanne Bloch). Allegro 10" 4043. R.I.

Starlight Concert (Hollywood Bowl Orch., Dragon). Capitol P-8276.

Violin Recital—Tchaikovsky, Wieniaski, etc. (Elman). Victor LM-1740.

Violin Recital (David Oistrakh). Vang. 6020.

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